

THE VAN HALEN ANTHOLOGY



• 25 CLASSIC SONGS •

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RUNNIN' WITH THE DEVIL

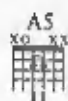
Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

② = E♭ ③ = G♭

① = A♭ ② = B♭

④ = D♭ ① = E♭



Moderate Rock ♩ = 95

Intro

(Car horns)

(Bass plays low E pedal)

Fade in (13 sec.)

* w/echo & reverb
f

* Strum ngn.
behind nut.

C/E D/E

G/E A/E E

C/E D/E

Rhy. Fig. 1

H

C/E D/E

G/E A/E E

Yeah, — yeah. —

(Scream:) Ah — yeah! —

C/E D/E G/B A/E E 1st Verse G/A F#m/A Em/A

(end Rhy. Fig. 1) I live my life like there's no to-mor-row,

Rhy. Fig. 2

sl. *mf*

H *sl.*

Lightly palm mute staccatoed notes (♩).

A5 G/A F#m Em A5 G/A

and all I've got I had to steal. Least I don't need to

sl. *Harm. (8va)* *let ring* ****

Harm. *12 7 7*

sl. ***Open G str. sounds with harmonic.*

F#m/A Em/A A5 G/A F#m/A Em/A Em

beg or bor-row. Yes, I'm liv-in' at a pace that kills.

(end Rhy. Fig. 2)

sl. *f*

*Strum backwards from *sl.* high to low.*

*Chorus w/Rhy. Fig. 1

C/E D/E G/E A/E E C/E D/E

Run-nin' with the dev-il.

**w/lead voc. ad lib*

G/E A/E E C/E D/E G/E A/E E

Run-nin' with the dev-il.

2nd Verse
w/Rhy. Fig. 2
A5

C/E D/E G/E A/E E

il. _____

I found the sim - ple life ain't so sim - ple

A5 G/A F#m/A Em/A

when I jumped out _____ on that road. _____

F#m/A Em/A A5 G/A

I got no love, _____ no

love you'd call real. _____ Ain't got no - bod - y wait - in' at home. _____

*Chorus
w/Rhy. Fig. 1
C/E D/E

G/E A/E E C/E D/E G/B A/E E

*w/lead voc, ad lib

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3 G/E A/E E

Run-nin' with the dev - il. _____

Run-nin' with the dev - il. _____

Gtr. II

w/echo & reverb

sl.

Rhy. Fill 1

*Roll down gtr. volume slightly w/vol. knob.

Rhy. Fill 2

*Trill double stop on 2nd & 3rd strgs.

Rhy. Fill 3 (Gtr. I)

3rd Verse
w/Rhy. Fig. 2

A5 G/A F#m/A Em/A A5 G/A

I found the sim - ple life. weren't so sim - ple, no, when I jumped out

Substitute Rhy. Fill 4
Em

Resume Rhy. Fig. 2
A5 G/A F#m/A Em/A

on that road. Got no love, no love you'd call. real.

A5 G/A F#m/A Em/A Em

Got - no - bod - y wait - in' at home.

*Chorus
w/Rhy. Fig. 1
C/E D/E

*w/lead voc, ad lib

G/E A/E E C/E D/E G/E A/E E

Run - nin' with the dev - il.

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3
G/E A/E E

Run-nin' with the dev - il.

Gtr. II

w/echo & reverb

sl.

Rhy. Fill 4

Harm. (8va)

let ring

Harm.

5 8 12 14 7 6 5 6

5 2 12 14 7 6 5 6

Guitar solo II

A5

Gtr. I

Gtr. II

Pick slides

G5

open E

P.M. -- 4

P.M. --- 4

A5

Pick slides

G5

B5

pick slide

Full

sl.

*Out-chorus
w/Rhy. Fig. 3 (4½ times)
C/E D/E

G/E A/E E

C/E D/E

Run - nin' with the dev - il.

*w/lead voc. ad lib till end

G/E A/E E

Play 3 times C/E D/E

w/Rhy. Fill 5
G/E A/E E

Run - nin' with the dev - il.

poco rit.

Rhy. Fill 5

The musical score for guitar is divided into two systems. The first system shows three chords: A5, G5, and D5. The second system features a complex melodic line on the treble clef staff, starting with a slur and a 'sl.' (sustained) marking, followed by a 'Harm.' (harmonic) marking. The line continues with a series of triplets, each marked 'Full', and a final triplet marked '1/4'. The bass clef staff shows a corresponding bass line with a slur and a 'sl.' marking, followed by a 'Harm.' marking and a series of triplets, each marked 'Full'. The score concludes with a final triplet marked '1/4' and a 'sl.' marking.

*Release finger pressure when arriving at 19fr. at end of slide to sound $F\sharp$ natural harmonic.

Sua

Full Full Full Full Full P Full P Full

Full P Full P Full

17 (19) 19 17 20 17 20 (20) 17 26 17 26 (20) 17 19 26

Full Full Full Full Full P Full P Full

Full P Full P Full

17 (19) 19 17 20 17 20 (20) 17 26 17 26 (20) 17 19 26

[illegible]Foster ($d = 132$)[illegible]

Rhy. Fill 1

Overdubbed gtr.

The musical notation for 'Rhy. Fill 1' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. After a double bar line, there is a quarter note C5, a quarter note D5, and a quarter note E5. The piece concludes with a final chord consisting of F#4, A4, and C5.

Overdubbed gtr.

loco

poco rit

poco accel

(A) (A dmt) (B)

*Slightly rushed.

AIN'T TALKIN' 'BOUT LOVE

Words and Music By
Edward Van Halen, Alex Van Halen
Michael Anthony and David Lee Roth

(Tune down 1/4 step)
Moderate Rock $\text{♩} = 138$

Intro

Am G5 N.C. **A.H. (15ma) Play 4 times Am G

Gtr 1

P.M. (w/echo repeats, flanger & reverb)

**A.H. A.H. P.M. P.M. P.M.

*Echo at approx. 100 ms delay, flanger w/slow speed, w. regeneration sweep & moderate depth.
**A.H. pitch alternates between 9va & 15ma as a result of flange sweep

N.C. Am G 1/2 N.C. 1 sl. 1 sl. 1 sl.

P.M. H P.M. P.M. P.M. trem bar 12 sl. 1 sl. 1 sl. 1 sl.

Am G N.C. Am G5

P.M. P.M. P.M. P.M. H

1st, 2nd Verses

N.C. Am F5 G5 N.C. Am F5 G5

I heard the news ba-by, all a-bout your dis-ease—
look in and on the streets a-gain

Full hold trem. bar bend Full 1 sl. P.M. 4 P.M. H P.M.

Gtr 1 plays FL 3 2nd time

N.C. Am G N.C.

Just like I told you be - fore, , yeah, be - fore — You know you're sem - I good -

P.M. H P.M. H

1

Am G

be - fore — uh, be - fore — uh, be - fore — be - fore

P.M. P.M. P.M. *ret ring*

sl. *sl.* *sl.* *sl.*

*Doubled by ***Chords implied by bass line.*
also string (Gtr E).

w/PLI 4

Am *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

*trem bar

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

* (tr 1 only) (tr 1 sim figure w/o trem bar).

Pl 4

Full

trem. bar

Full

*Hold bend while sliding.

Fl 4

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

(Both gtrs.) *sl.* *Am* *G5* *w/Fill 5* *sl.* *sl.* *H P* *Am* *H P* *H P* *H P* *G5* *Full P* *1/2*

The first system of music shows a guitar line with a treble clef and a vocal line with a bass clef. The guitar line includes a 'Fill 5' section with a 'w/Fill 5' instruction. The vocal line has lyrics 'Ain't talk-in' 'bout-a love.' and 'Bass it's-a rot-ten to the core'. The notation includes various chords (Am, G5), techniques (sl., H P), and a 'Full P' instruction.

Chorus
Am *G* *NC* *Am* *G*

Ain't talk-in' 'bout-a love. Bass it's-a rot-ten to the core —

The chorus section begins with the word 'Chorus' and the chord 'Am'. The guitar line features a 'trem bar' (tremolo bar) and a '3/4' time signature. The vocal line has lyrics 'Ain't talk-in' 'bout-a love.' and 'Bass it's-a rot-ten to the core'. The notation includes various chords (Am, G), techniques (H, sl., P.M.), and a 'Full P' instruction.

NC *Am* *G* *NC*

Ain't talk-in' 'bout love. Just like I told you be-fore, —

The second system of music continues the chorus. The guitar line features a 'trem bar' and a '3/4' time signature. The vocal line has lyrics 'Ain't talk-in' 'bout love.' and 'Just like I told you be-fore, —'. The notation includes various chords (NC, Am, G), techniques (H, P.M.), and a 'Full P' instruction.

Fill 5
Gtr II *sl.* *Full* *3/4* *1/2* *1/4* *1/2* *1/4*

hold bene *grad. release* *3/4* *1/2* *1/4*

The fill section is enclosed in a box and labeled 'Fill 5'. It features a guitar line with a treble clef and a vocal line with a bass clef. The guitar line includes a 'Fill 5' section with a 'w/Fill 5' instruction. The vocal line has lyrics 'Ain't talk-in' 'bout love.' and 'Just like I told you be-fore, —'. The notation includes various chords (Am, G5), techniques (sl., H P), and a 'Full P' instruction.

3rd Verse

3rd Verse

Am G Am F5 G5 N.C.

uh be fore — I been to the edge, an' there I stood an' looked

PM PM P.M. P.M. mp (flanger off) let ring

*Dim. w/vol. control.

Am F5 G5 N.C. Am F5 G5 N.C.

down You know I lost a lot of friends there, — ba-by, I got no time to mess a

P.M. let ring let ring

Am F5 G5 N.C. Am G

round (exhale) Mmm — so if you want I, got to bleed for .I, ba-by Yeah got to, got to

strm. P.M. P.M. w/flanger mp let ring Harm.

*Flanger set to sweep upper partials harmonics.

Am G Am G

bleed, ba-by Mmm, you got to, got to bleed, ba-by. Hey, got to, got to

Harm (8va) let ring mp Harm. Harm (8va) let ring mp Harm.

Am G5 Am G5

Hey! Hey! Hey! Hey! Hey! Hey!

Full Full Full sl

Full Full Full sl

Am G5 Am G5

Hey! Hey! Hey! Hey! Hey! Hey!

Play 4 times

Outro

A5 B5 C A5 B5 E5

sl. sl. sl. trem bar

Am B5 C5

6 hold bar down

A5 B5 Em7 Free time

trem bar

6 2 3/4

6 2 3/4

*Fret chord with trem. bar partially depressed, strike chord, quickly return bar to pitch and slide chord shape down in fast gliss.

FEEL YOUR LOVE TONIGHT

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth



Tune down 1/2 step

② = E♭ ① = G♭

③ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate Rock $\text{♩} = 135$

Intro

N.C. (E7)

First system of musical notation for the Intro. It features a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters (A, E7) above the staff. Fingering numbers (1-5) are shown below the bass staff. Pedal points (P.M.) are marked under the bass staff. Slurs and accents are used throughout.

Second system of musical notation for the Intro. It continues the melody and bass line from the first system. Chords are indicated by letters (A, E7) above the staff. Fingering numbers (1-5) are shown below the bass staff. Pedal points (P.M.) are marked under the bass staff. Slurs and accents are used throughout.

Third system of musical notation for the Intro. It continues the melody and bass line from the previous systems. Chords are indicated by letters (A, E7) above the staff. Fingering numbers (1-5) are shown below the bass staff. Pedal points (P.M.) are marked under the bass staff. Slurs and accents are used throughout.

1st Verse

First system of musical notation for the 1st Verse. It features a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters (D/A, A5, D/A, N.C. E7) above the staff. Fingering numbers (1-5) are shown below the bass staff. Pedal points (P.M.) are marked under the bass staff. Slurs and accents are used throughout.

We're gettin' fun my in the back of my car... I'm sor-ry, hon ey, f I took you just a lit-tle too far...

yes. — Uh too too far Uh, so I,

I told the fel - las out be - hind the bar So let me tel you, hon - ey, just how fine you are —

yes. — I guess you are — You see I'm beg - gin' you. please. —

(Beg - gin' you, ba - by, beg - gin' on my bond - ed knees.) on my knees Say - in' I —

*Hold B5 chord shape
while tapping-on and
sliding with R.H.

Chorus

— can't wait to feel — your love to — night Ooh —

The Chorus section includes a vocal melody and a guitar accompaniment. The guitar part features a repeating eighth-note pattern in the left hand, with various techniques such as P.M. (Palm Mute), sl. (slide), and specific fingerings (1, 2, 3, 4) indicated. The key signature is one sharp (F#).

2nd Verse

Seen you driv - in' up and down my road, I tell you, hon - ey you're the

The 2nd Verse section includes a vocal melody and a guitar accompaniment. The guitar part features a repeating eighth-note pattern in the left hand, with various techniques such as A5, D A, P.M. (Palm Mute), sl. (slide), and specific fingerings (1, 2, 3, 4) indicated. The key signature is one sharp (F#).

N.C., E7

pret - ti - est girl I know — yes. — Uh, that's for sure. —

The N.C., E7 section includes a vocal melody and a guitar accompaniment. The guitar part features a repeating eighth-note pattern in the left hand, with various techniques such as P.M. (Palm Mute), sl. (slide), and specific fingerings (1, 2, 3, 4) indicated. The key signature is one sharp (F#).

A5 D A A D, A

But, uh, — bet - ter use it up be - fore it gets old. — No. I tell you, hon - ey, now you've

The A5 D A A D, A section includes a vocal melody and a guitar accompaniment. The guitar part features a repeating eighth-note pattern in the left hand, with various techniques such as P.M. (Palm Mute), sl. (slide), and specific fingerings (1, 2, 3, 4) indicated. The key signature is one sharp (F#).

N.C.(E7)

let your life grow cold, no. Uh, no, no, no.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C F#5 B5

I'm-a beg-gin' you, (Beg - gin you, ba - by, beg - gin' on my bend - ed knees.) on my knees.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

*Hold B5 chord shape while tapping-on and sliding with R H

Chorus E5 A/E D5/E A/B D5 B5 w. Rhy. Fig. 1 (2 1/2 times) A/E D5/E

I can't wait to feel your love to - night (I can't wait to feel)

Rhy. Fig. 1 (end Rhy. Fig. 1)

Fdbk. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A/E D5 B5 A/E D5/E A/E D5 B5 A/E D5/E

I can't wait to feel your love to - night (I can't wait to feel)

3rd Verse

A/L D5 E5 A5 D A A

can't wait.) Who! Well, I been work in' since - a ten of nine

PM sl. sl. P

D A N C. (E7)

I'll tell yo, sug - ar, by m d - night I'll be fly r'

sl. PM PM PM PM PM

fly - in' hgh. A5

PM PM PM PM Wake 1 1/2 Pull 1/2 Who!

A D/A A5 D/A

We'll hit the town We'll have a hell of a time. I'll tell you, hon ey, by

P sl. P P.M. sl.

N.C (E7)

mor - ing you'll be mine, — yes, — all mine. —

P.M., P.M., P.M., P.M. --- P.M.,

sl. sl. sl. sl. sl.

C

You know I'm beg - gin' you, ba - by. (Beg - gin' you, ba - by,

P.M. P.M. P.M. --- P.M., P.M. P.M. ---

sl. sl. sl.

F15 B5 E5

beg - gin on my I'm on my bend ed knees. (I —

Fdbk. P.M.

Fdbk. pitches F# & B sl.

Chorus w/Rhy Fig. 1 (3½ times, A/E D5/E

A/B D5 E5 A/E D5/E A/E D5 E5

— can't wait to feel your love to - night (I — can't wait to feel — your love to - night.) —

[illegible]

Rhy. Fil. 2
B.S.

(Gtr II out, E5)

Fdbk.

Fdbk. pitches: B & F#

Chorus (Band tacet)

can't wait to feel your love to night
I can't wait to feel your love to night

w. Rhy. Fig. 1 (3 2 times)

can't wait to feel your love to night
I can't wait to feel your love to night

I can't wait to feel your love to night
I can't wait to feel your love to night

can't wait to feel your love, love, love, love to night
I can't wait to feel your love, love, love, love to night

can't wait to feel your love, love, love, love to night
I can't wait to feel your love, love, love, love to night

(Band tacet)

can't wait to feel your love to night
I can't wait to feel your love to night

Rhy. Fig. 3

can't wait to feel your love to night
I can't wait to feel your love to night

SPANISH FLY

Music by Edward Van Halen,
Alex Van Halen, Michael Anthony
and David Lee Roth

*Tune down 1 step

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Free time

♩ = ca 160)

(Ny on str. NC (Esus4)

gtr 1

let ring throughout

(Am9)

*Notes are written in transcription as if gtr were tuned normally

**Tapped harmonics, Bold chord forms and tap strgs. at frets indicated in parentheses.

(poco accel)

Музыкальный фрагмент с нотной записью и цифровым сопровождением. Включает фразу "Гросс-алле".

Нотная запись: 1-я система, 2-я система.

Цифровое сопровождение: 1-я система, 2-я система.

Текст: Гросс-алле.

Музыкальный фрагмент с нотной записью и цифровым сопровождением. Включает фразу "Гросс-алле".

Нотная запись: 1-я система, 2-я система.

Цифровое сопровождение: 1-я система, 2-я система.

Текст: Гросс-алле.

Музыкальный фрагмент с нотной записью и цифровым сопровождением. Включает фразу "Гросс-алле".

Нотная запись: 1-я система, 2-я система.

Цифровое сопровождение: 1-я система, 2-я система.

Текст: Гросс-алле.

Музыкальный фрагмент с нотной записью и цифровым сопровождением. Включает фразу "Гросс-алле".

Нотная запись: 1-я система, 2-я система.

Цифровое сопровождение: 1-я система, 2-я система.

Текст: Гросс-алле.

Музыкальный фрагмент с нотной записью и цифровым сопровождением. Включает фразу "Гросс-алле".

Нотная запись: 1-я система, 2-я система.

Цифровое сопровождение: 1-я система, 2-я система.

Текст: Гросс-алле.

[illegible]

Музыкальный фрагмент из оперы «Песня о колоколах» М. И. Глинки. Фрагмент представляет собой вокальную партию с фортепиано.

Вокальная партия (верхняя часть):

- Нотный станок: один (с ключом соль).
- Темп: 2/4.
- Метр: 2/4.
- Ключ: соль (G).
- Тональность: G-большая.
- Мелодия: состоит из множества троек (триплетов), соединенных дугами.
- Литературный текст (русский): Песня о колоколах.

Фортепиано (нижняя часть):

- Нотный станок: два (с ключом соль).
- Темп: 2/4.
- Метр: 2/4.
- Ключ: соль (G).
- Тональность: G-большая.
- Акомпанемент: состоит из множества троек (триплетов), соединенных дугами.

This system contains the first two measures of the piece. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). It features eighth-note triplets and sixteenth-note patterns. The lyrics 'Н ТРН ТРН ТРН ТРН Т Р Н УРН ТРН ТРН Т' are written below the first measure, and 'Р Н ТРН ТРН ТРН ТРН ТРН ТРРНН' are written below the second measure.

This system contains the next two measures of the piece. The melody continues with similar rhythmic patterns. The lyrics 'Н ТРН ТРН ТРН ТРН Т Р Н ТРН ТРН ТРН Т' are written below the first measure, and 'Р Н ТРН ТРН ТРН ТРН ТРН ТРРНН' are written below the second measure.

BEAUTIFUL GIRLS

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step

2 = Eb 3 = Gb

1 = Ab 2 = Bb

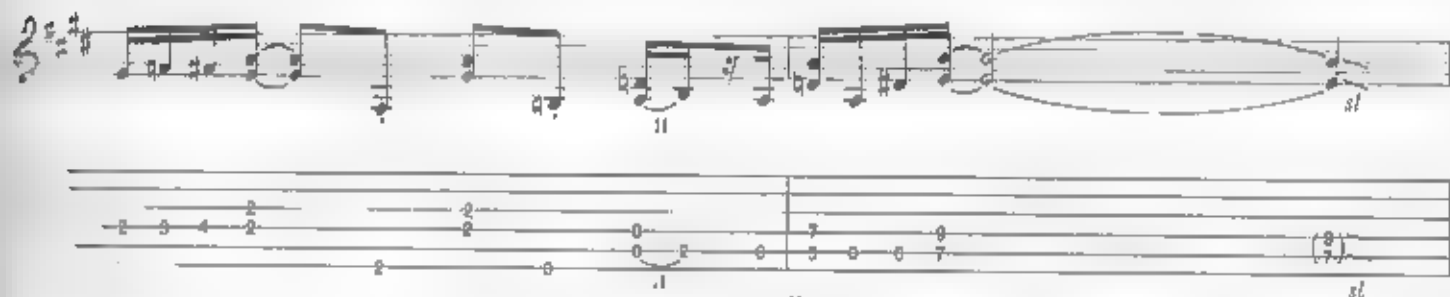
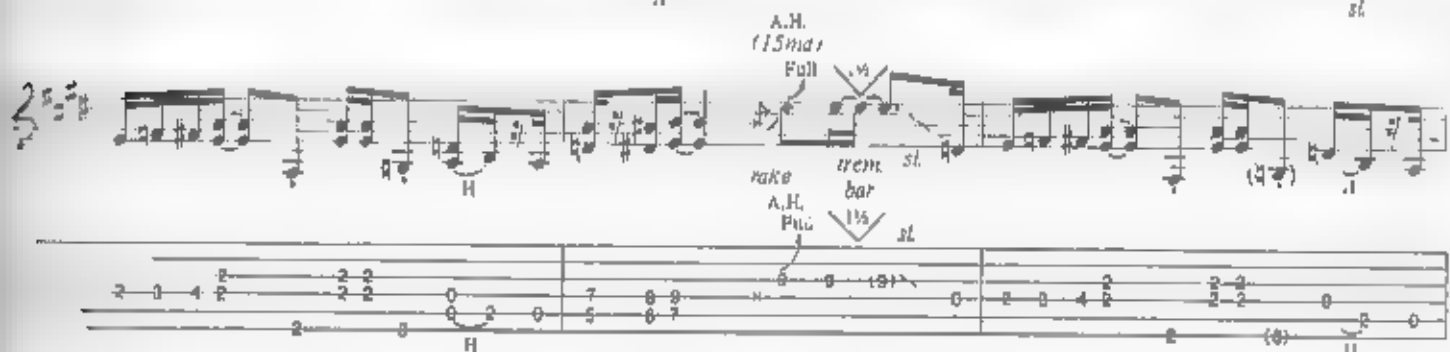
3 = Ab 1 = Eb

Moderate Rock ♩ = 104

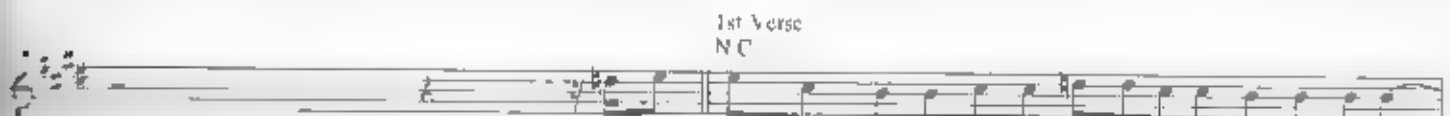
Triplet feel. 

Intro

N.C.

1st Verse
N.C.



She was sea - side sit - t'n', just - a smok - in' and a drink - in' on ring -



said an op' o the world oh yeah! She had a

right P M

crink in her hand - she had her toes in the sand - oh - what a head - fu

P M. slight P M

girl - oh - yeah - What a

P M. P M. P M. P M. P M.

A5 F#

sweet talk - in' hon - ey, with a lit - tle bit o' mon - ey, she turn - your head a - round - Crea - ture

P M. P M. P M. P M. P M. P M. P M.

B5

from the sea with the looks to me — like she'd like to fool a round, What a

P.M. P.M. P P P.M. P.M. P.M. sl

P P sl

N.C.
snap-py at the mam-my, gon-na keep her pap-py hap-py and ac-com-pa-ny me — to the ends of the

P.M. P P.M. sl

sl

Chorus
N.C. B5 F#5 G5
— earth, — ah yeah. — That's what I said. Here I am, — a'n't no

P.M. P.M. sl sl

sl sl

N.C. A5 B5 C5 N.C. B5 F#5 G5 N.C. A5 B5 C5
man of the world, — no. — All I need — is a beau-ti - fu girl. —

sl sl sl

sl sl

C5 C5 D5 NC

Aa. year! , Bea ti ful girls. (Spoken) Come here non - cy C' mon c non We I'm a

14 14 13 14 13 12
15 15 14 15 14 13

H H P P H I P P H A P P P sl. st.
H H P P P sl. st.

2nd Verse

ham in the sun and I'm hav - in fun and I know you know I got no spe - cial plans

slight P.M. P P P P P st.

(Spe - cial plans.) All the

slight P.M. P P P P P st. trem. bar 1/4

*Depress bar before striking note.

bias are paid, I got it made in the shade and al. I n - noc - need is the

slight P.M. P P P P P st.

wom - an. Un der s and? What a

AS/F#

sight P M.

4

sl. sl.

P P

sl. sl.

sweet talk - in' hon-ey with a lit - tle bit o' mon-ey, she turn your head a - round. A crea - ture

B5

P M. P M P M P M P M P M

P P

from the sea with the looks to me like she'd like to fool a - round Here I am - ain't no

Chorus
NC F#5 G5

F M. P P P M P M P M

sl. sl.

P P

sl. sl.

man of the wor d, no AL need is a beau - ti - ful girl.

NC AS BS CS NC F#5 G5 NC AS BS CS

H P M

sl. sl. P M

sl. sl.

G5 C5 D5 3 B5

Ah, yeah! Beau-ti-ful girl. Oh! Come this way, babe.

sl. P.M. P.M. P.M. + P P.M. P.M. trem. bar sem-harm 1 1/2

G6 tar so. b A 1 1/2 (1.5 min) N.C. (F) 5

trem. bar A. 1. 1 2 sl. sl. 1 1/2 1 1/2 Full Full Full Full Full P N.C. sl. sl.

A II. pitch sl.

L5 N.C.

sl. downright here

Ooh-ia-a

sl. trem. bar Harm. 2 1/2 Harm. 2 1/2

A5

N.C. E5

D5

trem. pick

A5

N.C. (E5)

D5

A5

N.C. 15,

D5

(Spoken) C'm here, baby. C'm here.

trem. bar

A5

N.C. E5

D5

A5

N.C. E5

D5

A5

N.C. 15

Hey'

Hey

trem. bar

Hey

bahe

wart..

Can't do with-out 'em! No!

The musical score for 'Can't do with-out 'em! No!' is presented in two systems. The first system features a vocal melody in treble clef with lyrics 'Can't do with-out 'em! No!' and a piano accompaniment in bass clef. The second system continues the piano accompaniment with a complex rhythmic pattern involving sixteenth and thirty-second notes, and includes a 'P.M.' (Pianissimo) marking.

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written on a single staff. The second system continues the melody on a single staff. The third system features a guitar accompaniment with a treble clef and a key signature of three sharps. The guitar part includes a capo on the first fret, indicated by a '1' and a bracket. The melody is written on a single staff, and the guitar part includes a bass line with a capo on the first fret, indicated by a '1' and a bracket. The score is labeled with 'A5' and 'D5' at the top, and 'A5' and 'D5' at the bottom. The title 'The Rose Tree' is written in a decorative font at the bottom.

*w/Voc. Fig. 1

A5 E5

yeah Beau-ti-fu- girls

p p sl. echo

3 3 3 2 2 2 9 9 9 9
2 2 2 2 2 2 7 7 7 7
0 0 0 0 0 0 7 7 7 7

*Substitute half rest for last 2 beats.

p p sl.

**Kissing sound

AND THE CRADLE WILL ROCK...

Words and Music by
Edward Van Halen, David Lee Roth,
Alex Van Halen and Michael Anthony

Moderate Rock $\text{♩} = 110$

Intro

Chords: A5, C5/A, G5 A

Owl, _____

Gtr I

Fill. 1- - -

**pick scrapes*

**Move pick along string to produce random pitches.*

*Gtr II

Rhy Fig. 1

w/fingers

**Elec. piano arr. for gtr*

Chords: A5, C5 A, D5/G

Oh yesh... Get up Owl, _____

Gtr III

rem. pick

sl.

A5 C5/A G5/A A5 C5/A D5/G

Owl Owl Well, they

(Gtr III out)

trem. pick trem. pick

P sl. sl. sl.

(end Rhy Fig 1)

1st Verse

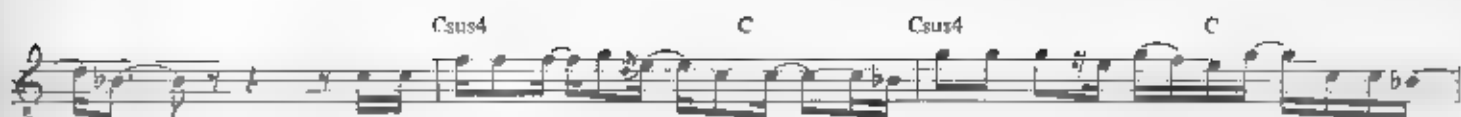
C C#m4 C Bbs2 Bb

say it's kind a fright-n-a now this young er gen er a tion swings. You know, it's more than, st some new sen - su

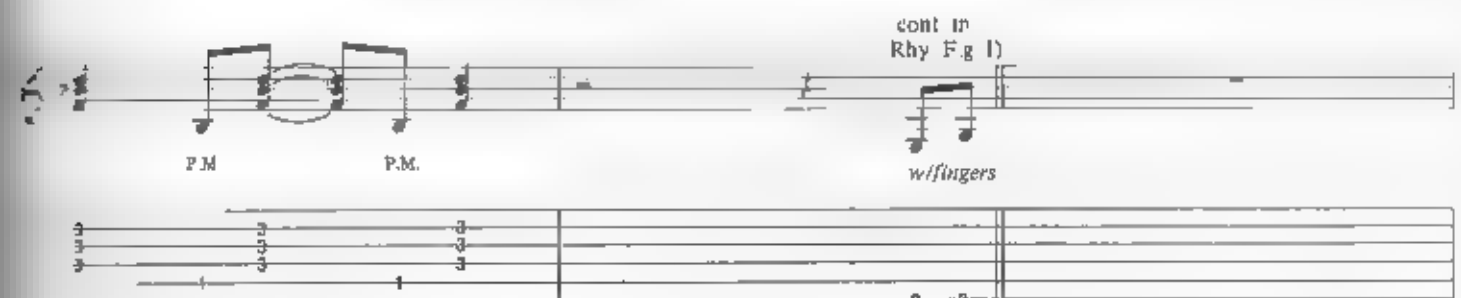
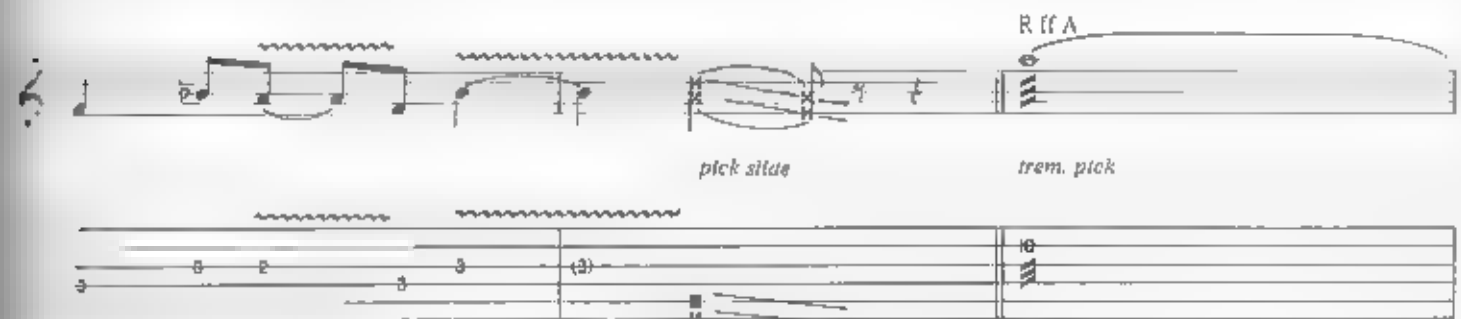
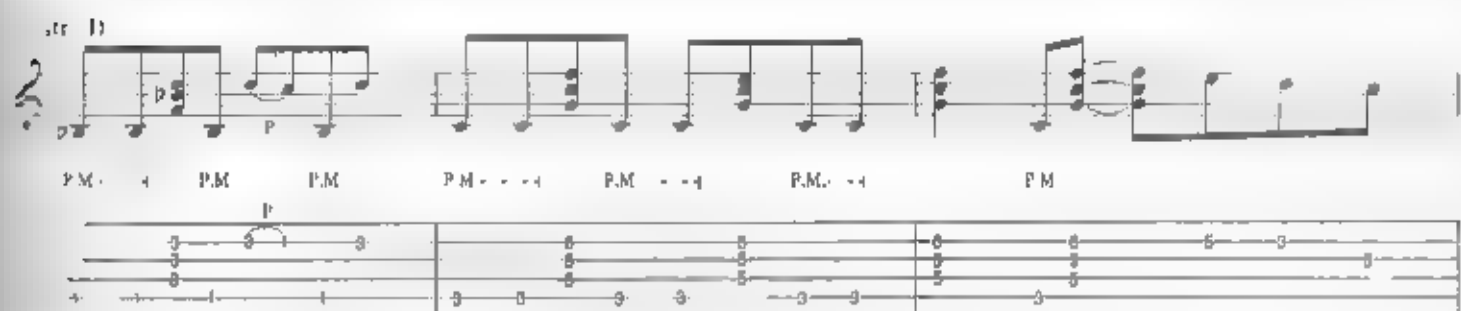
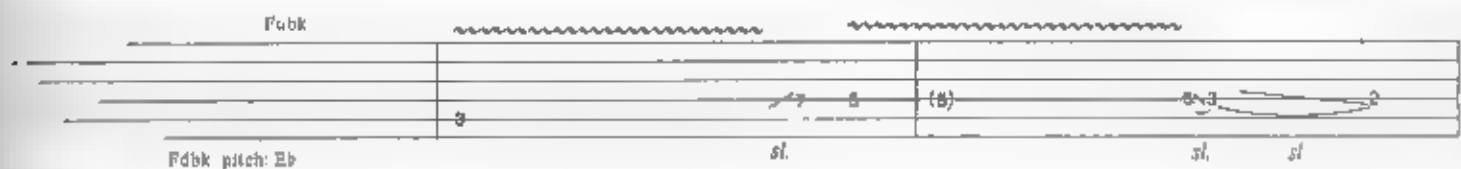
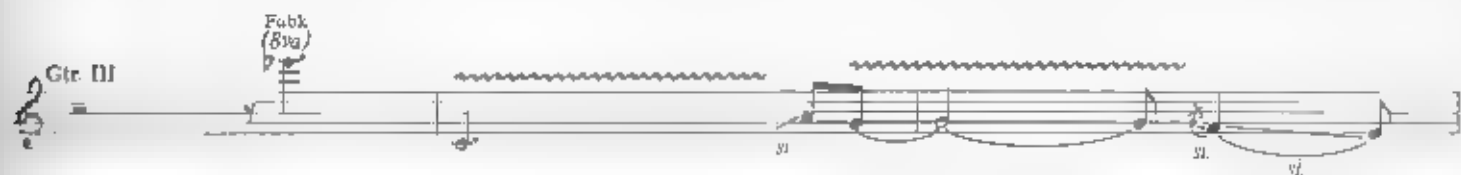
Gtr II

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. P.M. - - - 4 P.M. - 4

w/pick



— tion — Wel, the kid is in - to los - in' sleep, and he don't come home for ha.f. the week You know, it's...



A5 C5 A D5/G A5 C5/A G5/A

Yes the cra die, cra-die will rock... And I say, rock on

trem, pick

sl. sl.

sl.

A5 C5/A D5/G

Ooh! Rock on! And when some...

end R. (7 A) Gtr II
(Gtr. III out)

sl.

sl.

2nd, 3rd Verses

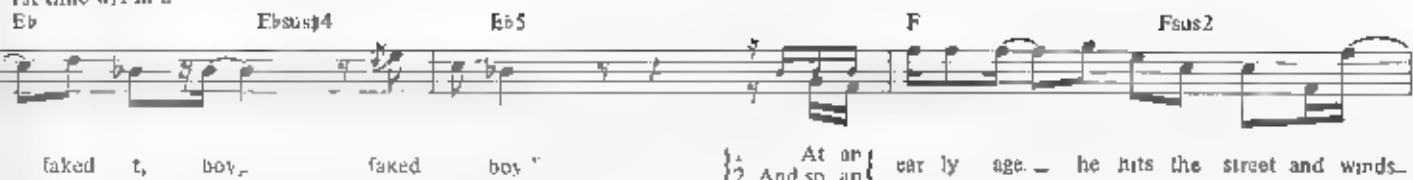
F Fsus2 F Fsus4 F

lo-cal kid gets down, they try and drum him out of town They say, "You could - a least..."

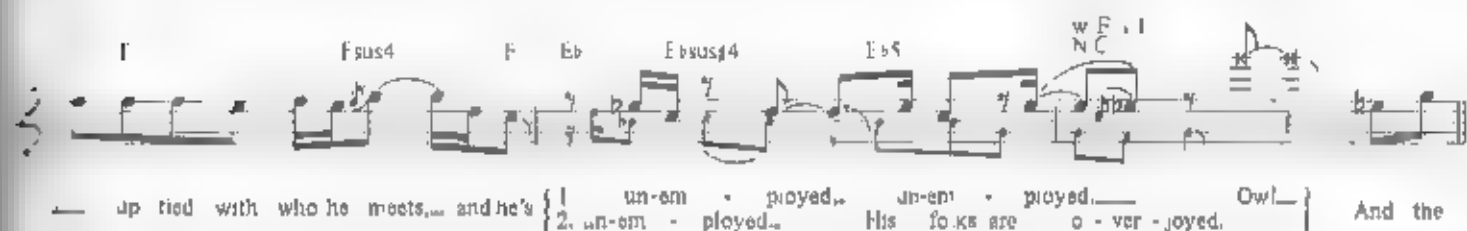
PM - 4 PM - 4 PM

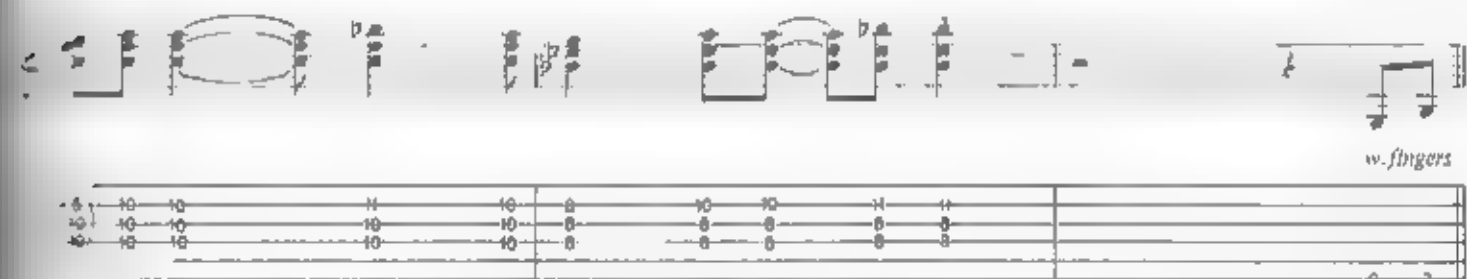
w/pick

1st time w/Fill 2

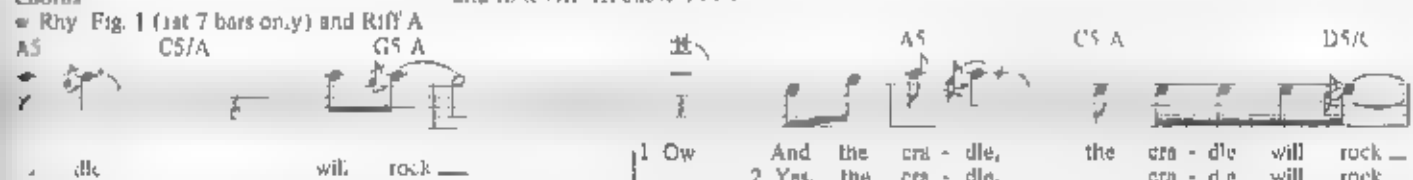






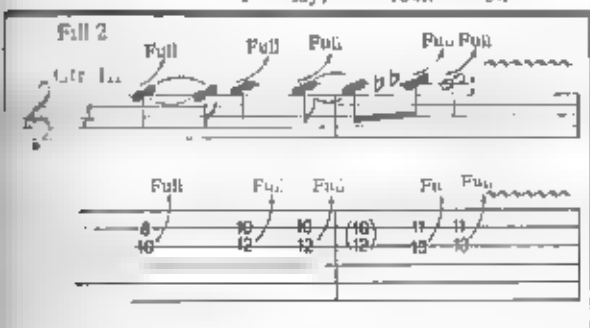


Chorus 2nd time Gtr III subst F#4



1st time Gtr II subst Rhy. Fill 1









[illegible]

w/Fin 3
A5 C5/A D5/G

D.S. al Coda

And when some

8va--

1/2 3, 4

F#11

trem. pick

Pick

(Gtr IV out)

1/2 3/4

17 17 17 17 17
20 20 20 20 20

20 (20) 20 (20)

Coda

w/Rhy Fill 2

Gtr III

Figure 3 shows a musical notation example. The top staff is labeled "Gtr V" and contains a sequence of notes with durations $1/4$, $1/2$, and Full. The bottom staff is a fretboard diagram with two lines of fret numbers: 20, 20, 20, 20, 20 on the top line and 17, 19, 19, 19, 19 on the bottom line. Above the fretboard diagram, durations $1/4$, $1/2$, and Full are indicated, corresponding to the notes in the top staff.

Rhy Fill 2

Gtr II P

3 4 5 6

1 2 3 4 5

| AS | C5/A | G5/A |
|----|------|------|
|----|------|------|

The musical score for "Rock On!" by Aerosmith is presented in a multi-staff format. The top staff shows the vocal melody with lyrics "Rock on!" and guitar chords A5, C5/A, G5/A, A5, C5/A, and D5/G. Below this, the Gtr IV part is shown on a single staff, featuring a tremolo pick pattern with a "Full" pickup and a "Play 2nd time only" instruction. The Gtr III part is shown on a single staff, featuring a tremolo pick pattern with a "Full" pickup and a "Play 2nd time only" instruction. The bottom staff shows the bass line with a tremolo pick pattern and a "Full" pickup. The score includes various musical notations such as slurs, ties, and dynamic markings.

A5 C5/A G5/A

Rock on

trem pick

Pull

Rock on

Repeat and fade

EVERYBODY WANTS SOME!!

Words and Music by
Edward Van Halen, David Lee Roth,
Alex Van Halen and Michael Anthony

Tune down 1/2 step

⑥ = Bb ③ = Gb

⑤ = Ab ② = Bb

④ = Db ① = Eb

Moderate Rock ♩ = 142

"w/"jungle" vocals ad lib

w/Fil. 1

(Drums)

10

N.C.

Gtr I

Intro

*Next 13 bars,

*Sound notes by rubbing R.H.
back and forth across string.

Fdbk
(8va)

Fdbk
(8va)

Fdbk.

Fdbk.

w Fil. 2

Fill 1

*Depress bar before
string note

Fill 2

Fdbk (8va) *Fdbk (8va)* *Fdbk (8va)* *Fdbk (8va)* *Fdbk (8va)*

Fdbk *Fdbk* *Fdbk* *Fdbk* *Fdbk*

Fdbk (8va)

Fdbk

D5

f (w/pick)

E5 *w/Flt. 3* *G5 Dsus4*

E5 *w/Flt. 3* *G5 Dsus4*

F#3 *Ctrl II*

slack *slack* *slack* *slack*

rake trem *trem. bar* *bar springs*

**Depress bar before striking note.* **Let slack string lift pickup.*

w/Fill 4

ES Dsus4

let ring

sl.

let ring

w/Fill 5

ES 3 1/2 D5

trem. bar 3 1/2

w/Fill 6

ES Dsus4

trem. bar 3 1/2

Fill 4

Gtr II

pick scrapes

*Push string into pickup

Fill 5

A.H. (15ma)

Gtr II

rake A.H. trem. bar / slow dive

A.H. pitch: C/

Fill 6

Gtr II

pick scrapes

Musical score for "I Wanna Dance with Somebody" by Whitney Houston. The score is for guitar and includes a vocal line. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part includes various chords (E5, A5, D5, E5, A5, D5) and techniques like palm muting (P.M.), bends (1/2, 1, 2), and a tremolo bar. The vocal line includes lyrics: "Ow!", "Oh yeah!", "Oh yeah!", and "1st Verse You can't get ro-mantic on". The score is divided into sections by bar lines and includes a "trem. bar" section.

Handwritten musical score for guitar, featuring a complex tremolo section. The score is written on three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The first staff contains the notation for the first two measures, with the word "sub-way" written below the first measure and "inc." below the second. The second staff contains the notation for the next two measures, with the word "slack" written below the first measure and "Full" written above the first measure. The third staff contains the notation for the next two measures, with the word "slack" written below the first measure and "Full" written above the first measure. The notation includes various musical symbols such as notes, rests, and accidentals. The tremolo section is indicated by a bracket labeled "trem. bar" and a series of downward-pointing arrows. The score is annotated with various markings, including "slack", "Full", "trem. bar", and "1 1/2".

due - tor don't like it, says you're wast - ln' your time

st. Chorus
 E5 A5 D5
 But ev - 'ry - bod - y wants some. I want some
 trem. bar P.M. P.M.
 1/2 1/2

[illegible]

Musical score for the song "Baby, how 'bout you?". The score is written for voice and guitar. The key signature is D major (two sharps). The tempo is marked "Moderato". The time signature is 4/4. The lyrics are: "Ba - by, how 'bout you? Oh, yeah, yeah!". The guitar part includes chords D5, E5, A5, and D5. The guitar part also includes a solo section with a 1/2 note and a 1/2 note. The guitar part includes a solo section with a 1/2 note and a 1/2 note. The guitar part includes a solo section with a 1/2 note and a 1/2 note.

2nd Verse

[illegible]

D5 E5

Oh! Oh yeah - ya spent a lot. Ya got lost in the jet - stream.

semi harm

[illegible]

D5 E5 A5 D5
 I want some too. Oh yeah. Ev 'ry - bod y

1/2 P.M. P.M. 1/2
 ES A5 D5 ES A5
 wants some How 'bout you? Oh

1/2 P.M. P.M. P.M. P.M.
 D5 E5 D/F#
 yeah Ooh,

1/2 P.M. P.M. P.M. P.M. P.M.
 G A5 ES D/F#
 yeah, yeah, yeah, yeah, yeah, yeah

N.C.

P.M.

Guitar solo

D5

Gtr II'

trem. bar

semi-hum.

Gtr 1

P.M.

P.M.-

P.M.

P.M.-

P.M.-

E5

D5

P.M.

P.M.-

P.M.-

*With trem, bar depressed, low strings are slack and 1st string is 2 steps below normal pitch. Sound all notes (next 3 bars) with, L, H.

*Depress bar before making strings with L II

Dsus4

I like the way the line runs up the back of the stockings

E5

Dsus4

I've always like those kind of high heels too. You know, I...

E5

No, no, no, no, don't take 'em off, don't take

Dsus4

E5

Leave em on leave em on.

D5

Yeah, that's it, a little more to the right, a little more

Ow _____ H - h - hey hey. hey Ev - 'ry - bod - y

P.M. - - - - - P.M. - - - - -

Chorus
E5

A5

D5

E5

A5

wants some. I want some too _____ Woh...

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

D5

E5

A5

D5

Ev - 'ry - bod y wants some. Ba - by, how 'bout you?

P.M. - - - - - P.M. - - - - -

E5 A5 D5 E5 A5
 Yeah Ev 'ry bod - y wants some.

D5 E5 A5 D5
 Ev 'ry - bod - y needs some Ev 'ry - bod - y

E A Dsus4 D E A
 wants some Ev 'ry - bod - y needs some.

D E A D
 Ah yeah! Ah

Musical notation includes guitar-specific instructions: *PM* (Palm Mute), *sl.* (slide), *1/2* (half note), and *1 2* (first two fingers). The bottom system features a detailed fretboard diagram with fingerings for the final melodic line.

TAKE YOUR WHISKEY HOME

Words and Music by
Edward Van Halen, David Lee Roth,
Alex Van Halen and Michael Anthony

Tune down 1 2 step

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately ♩ = 98

Triplet feel, 

(Band tacet)

In ro

Gtr 1 (acous.) Gm7

1st Verse
Gm7

Wel, my ba - by, she don't want me a - round. She said she's

tired of watch-in' me fall down — She wants the good life oh — and a. the best —

But I like that bot - tle bet ter than the rest And she said I

H P.M. sl. P H P.M. P.M. H

Chorus
Gm7

think that you're head - ed for a whole lot of trou - ble, uh! Well I

P.M. P.M. H P H P

think that you're head - ed for a whole lot of trou ble Well, I

P.M. P.M. P

think that you're head - ed for a whole lot of trou - ble. If you take your whis - key

P.M. P.M. P.M. P.M. (Gtr I out) G5 Gtr II (bass)

(Band In)
Gm7

pick slide

sl.

*pick slide

steady gliss.

P M

sl.

*Tap edge of pick onto fret board and slide past end of fretboard.

Wel., that lo-uor an the night-time leaves strange mem-o-ries. ——— Seems a life —

[illegible]

row — that wom-an's wait-ed up — all night for — me a - gain — Oh! She said Well I

PM 4 PM- 4 P.M. - - 4 PM 4 PM 4 PM- 4 PM- 4

3 5 3 5 5 3 3 3 5 3 6 5 9 5 3 3 5 3 6 5 9 5 3

Chorus
Am7

think that you're head-ed for a whole lot of trou-ble — yeah —

PM 4 P.M. - - - 4 PM 4 PM- - - 4

5 7 5 7 7 5 7 5 5 7 5 7 7 7 5 7 5

think that you're head-ed for a whole lot of trou-ble, Ooh yeah — Yeah — yeah

PM P.M. - - - 4 P.M. - - - 4 A.H. (1 time) PM- 4

5 7 5 7 7 5 7 5 5 7 5 7 7 5 7 5

know that you're head - ed for a lot of trou - ble — you

PM- - - - 4 PM- 4 PM 4

5 7 5 7 7 5 7 5 5 7 5 7 7 6 7 5

A5

take your whis key home.

A.H. (5ma)

P.M. 4 A.H. P.M. 4

Guitar solo I
*B5

Full 2 Full 1/2 P Full A.H. (5ma) 1/2 1 1/2 H

Full 1/2 Full 1/2 P Full A.H. 1/2 1 1/2 H rake

"Chord name derived from bass alt. A.H. pitch A#

Some goes to wom -

P H H P H sl P H P H P H P H

3 rake 3 grad. bend 1/2 pick slide

*Reach over with L.H. to fret B (♯4fr.).

3rd Verse
Gm7

an, ooh, — some goes — to Je-sus, though I'm ab-so-lute-ly cer-tain — both's all right.

A.H. (5ma)

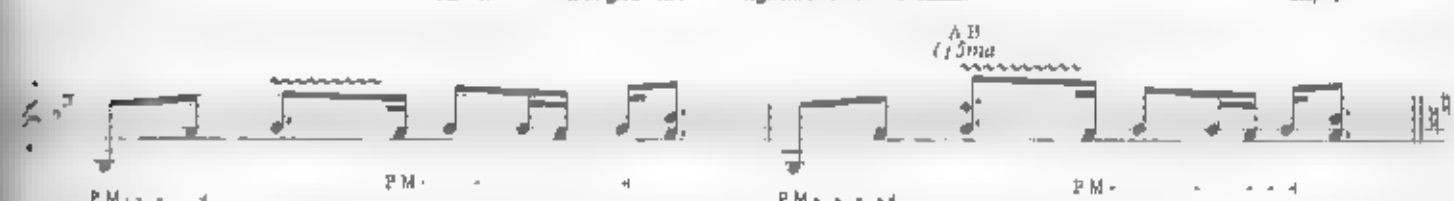
P.M. P.M. 4 P.M. 4 semi-harm. P.M. 4 P.M. 4 A.H. P.M. 4



Oh, but it takes me at least half-way to the la - bel 'fore



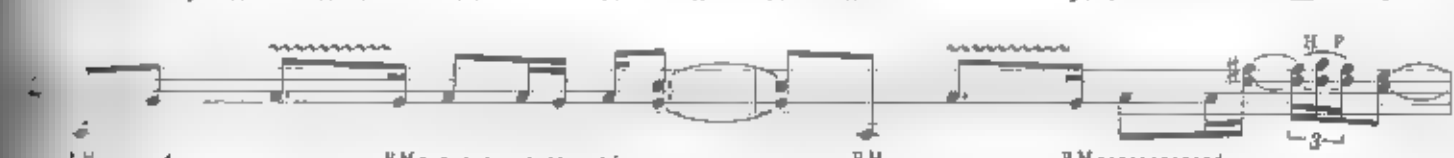
I can even make it through the night. Well, I



Chorus
Am7



think that you're head - ed for a whole lot of trou - ble, yeah. I



Musical notation for the second system of "The Wind" by John Williams. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various musical notations including eighth notes, quarter notes, and rests. Fingerings are indicated by numbers 1-5. Performance instructions include "w/delay", "rake", and "grad. bend". A fretboard diagram below the staff shows the corresponding fret numbers for each note.

The musical score for "The End" by Jimi Hendrix is presented in two staves. The top staff is for guitar, and the bottom staff is for bass. The guitar staff begins with a treble clef and a key signature of one sharp (F#). It features various musical notations including slurs, accents, and dynamic markings such as "Full", "P", and "sl". The bass staff uses a bass clef and includes fret numbers (e.g., 12, 15, 18) and a "grd bend" instruction. The score concludes with a "fade out" instruction. The overall style is characteristic of 1960s rock music, with a focus on melodic lines and dynamic contrast.

Ooh, ha - by, take your whis key home,_____ Yeah

Lu Lu Li Li Li

pick slide
sl
steady gliss.
steady gliss.
sl
P.M.

12 50. —

MEAN STREET

Tune down 1/2 step

② = Eb ③ = Gb

$$\textcircled{5} = 4, \textcircled{2} = 17$$
$$\textcircled{4} \Rightarrow \text{D} \text{ b} \quad \textcircled{1} = \text{E} \text{ b}$$

Words and Music by

Edward Van Halen, David Lee Roth

Alex Van Halen and Michael Anthony

Moderate Rock ♩ = 132

[illegible]

Slower ♩ = 100

N.C. (Am) G N.C. (Am) Harm. (R. 1st)

PM PM *Sim* PM PM

H P H P

CS

A n g h t

PM H P PM PM

H P H P

w flanger

1st Verse
N.C. (Am)

(G) (Am) (G) (E5) (Am) CS

walk this stink-in' street, pass the cra-zies on my block, and I see the same old fac-es and I hear

Rhy Fig. 1

A.H. (15ma)

1/4

P M A.H. P M P M P M

A.H. plich. D

N.C. (Am) (G) (E5) (Am) (G) (Am) (G) (E5)

that same old talk And I'm search-ing for the lat-est thing, a break in this rou-tine. I'm

1/4

P M P M P M P M

semi-harm.

PM

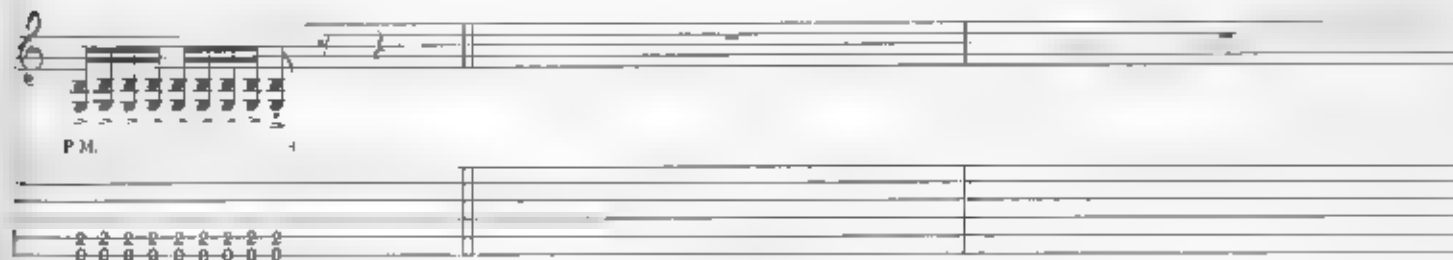
2nd Verse
w/Rhy Fig.
N.C.(Am)

(G) (Am) (G) (E5)

E5



An' we don't wor - ry 'bout_ to - mor - row, 'cause we're sick of these_ four_ walls. Now



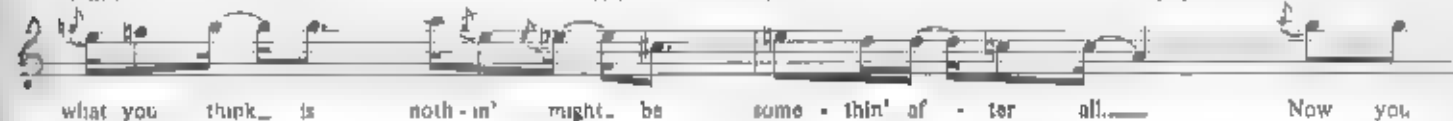
Substitute Rhy. Fig. 1
(Am)

Resume Rhy. Fig. 1
Ab

(G)

(G)

(E5)



what you thupk_ is noth - in' might_ be some - thin' af - ter all_ Now you

(Am)

(G)

(Am)

(G)

(E5)



know this ain't_ no through_ street_ the end_ is dead_ a - head_ The

(Am)

(G)

(Am)

(G)

(E5)



poor folks_ play for keeps down here, they're the liv - ing dead (Bkgd voc.) Come on

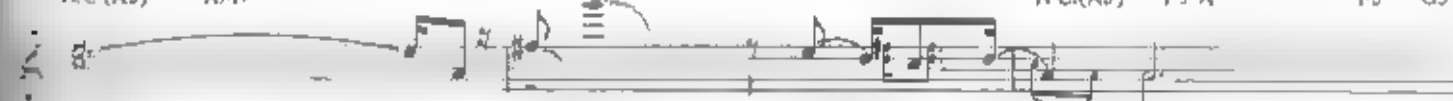
Chorus
N.C.(A5)

Am7

N.C.(A5) D5 A

N.C.(A5) F5 A

F5 G5

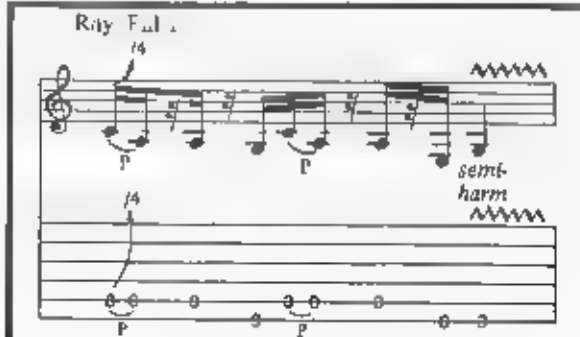


Down down_ uh_ huh_ Ow Down_ o Mean_ Street Street



A.H. pitch A

A



Rhy. Fig. 1

Interlude
Am7

D, A

(Spoken) See, a gurl is rea. eas-y —
home. This is Mean_ Street. in this des-p'rate part of town

p *mp* *rem. bar (slight vib.)* *(off) mp*

"Fade in w/vol. control."

Am7

— Turns_ you from hunt-ed in - to hunt-er — Yeah. This is

rem. bar (slight vib.) *(off) mp*

D, A

Am7

Mean_ Street. You go en' hunt some-bod-y down. Wait a min-ute, ah! Some-bod-y said, — "Farr_ —
This is home

(off) < mp > < mf *(off) < mp > < mf*

D, A

— warn -ing" I - Lord, This is Mean Street Lord, — strike_ that poor boy_ down!

rem. bar (slight vib.) *(off) < mp < mf > < mf* *cresc (increase vol.)* *f pick sl.*

Outro
Am⁷

SL D₁ A

P.M. - 4

SL

(5/5)

(7/7)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a single line, featuring a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The bass line is written in a single line, featuring a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The second system consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a single line, featuring a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The bass line is written in a single line, featuring a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and triplets, and is accompanied by a guitar chord diagram.

The musical score consists of two staves. The top staff is for guitar (Gtr 1) and the bottom staff is for bass. The guitar part features a melodic line with a long sustain (sl) and a rhythmic figure (Rhy Fig. 2) marked with a 'sl' and a '4' in a box. The bass part provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines.

(end Rhy Fig. 2)

w/Rhy Fig. 2 (tail end)

D₁A

Am?

Begin save

Am?

Begin faue
Am7

Handwritten musical notation for 'Begin faue' on Am7. The notation includes a treble clef staff with a melody and a bass clef staff with a bass line. The melody is written in a style that suggests a specific fingering or articulation, with many slurs and accents. The bass line is simpler, with some slurs and accents. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto'. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The score ends with a double bar line and a repeat sign.

*Depress bar before winding rope

D. A.

Ann 3

D. A.

Am?

D. A.

Figure 22.6c

[illegible]

UNCHAINED

Words and Music by
Edward Van Halen, David Lee Roth,
Alex Van Halen and Michael Anthony

Tune down

⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 136

Intro

D B♭ C D F

C D B♭ C

*scrape down-

*Scrape pick on strg. while moving R.H. down neck.

D F C D (Band in) B♭/D

(Vocal): Alright

*scrape up

*Scrape pick on strg. while moving R.H. up neck.

*Bass notes in chord names refer to bass str

C/D D F/D C D

hey scrape up

Ita Ita Ita

B \flat /D C/D D F

scrape down-----

P P

scrape up-----

st, 2nd Verses

C D5 B \flat /D C/D

1 You say I can - not get there from here Ba - by

2. See additional lyrics.

A.H. (15ma)

P.M. A.H. P.M. P.M.

A.H. pitch G

D5 F/D C/D D5 B \flat D

Then I don't care where I'm go - in' Here's to your

A.H. (15ma)

1/4

A.H. P.M.

P.M.

2nd time substitute Rhy. Fill 1

C/D D5 F/D C/D

thun red line, Min. I'm step - ping o - ver

A.H. (ma) sl. A.H. ----- sl.

Pre-chorus G5 G5/F

Thought you'd nev - er miss me til. I got a fat ct - y ad - dress.

Harm. (8va) Harm. (8va) Harm. (8va) sl. sl. Harm. sl. sl.

A5 A5/G A5

Non - stop talk - er What a rock - er. Blue - eyed mur - der in a

Harm. (8va) Harm. (8va) Harm. (8va) Harm. (8va) sl. sl. Harm. sl. sl.

Rhy. Fill 1

A.H. (ma) sl. A.H. ----- sl.

size five dress. Change Noth in stays the same. Up - chained.

Chorus

A5 G5 F5 D Bb/D C/D

scrape up-----

And you hit the ground run - up! Change A.n't noth n'

D F C D Bb/D

scrape down-----

scrape up-----

stays the same. Un - chained. Yeah you hit the ground run - n'n' 2.1 know!

C/D D F C

scrape down-----

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a piano part (bottom). The guitar part is written in treble clef with a key signature of one sharp (F#). It features various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and dynamics (e.g., *p*, *f*, *pull*). The piano part is written in treble clef with a key signature of one sharp (F#). It includes fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and dynamics (e.g., *p*, *f*, *pull*). The score is divided into two systems, with a double bar line separating them. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. The guitar part includes a solo section in measures 11-12, marked with a wavy line. The piano part includes a solo section in measures 11-12, marked with a wavy line. The score is presented in a clear, legible format, suitable for educational purposes.

Musical notation for guitar, featuring a single melodic line in treble clef and a bass line in bass clef. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The lyrics are written below the staff, and the guitar part includes fret numbers and specific playing instructions like "scrape up".

C/D D F w Fill 1 C

stays the same. Un - chained. Yeah you hit the ground run rin'

Breakdown
A5

(Spoken.) Was hoo! Take a look at

Gtr. I

mf *sl* *3* *fram. bar* *3* *1* *sl* *1* *sl* *1* *H* *1* *P* *sl* *1* *H*

Gtr. II

w/phase shifter *mf*

*Dirn. w/vol. knob.

Fill 1 (Gtr II)

G.A D.A A5(7)

this! Hey man that sun is you from we

A5 A5(7)

You'll get some leg tonight for sure!

Tell us how

sl don't pick

D.A

A5(7)

A5

you do! Hoo - hoo - hoo - hoo. (Come on, Dave, gimme a break) Heh heh - heh - hey

(Gtr. I out)

musical notation: guitar and bass staves with various techniques like P (pick), sl (slide), H (hammer-on), and R (rhythm) indicated.

*Tapped harmonic

One break, comin' up

musical notation: guitar and bass staves with techniques like Gtr (guitar), sl (slide), and D (distortion) indicated.

musical notation: bass staff with techniques like P M (pick mute) and cresc (crescendo) indicated.

*Pick slide.

Chorus

B \flat /D C/D D F

Ain't noth-in' stays the same. Un - chained, Yes! you hit

musical notation: guitar and bass staves with techniques like scrape up and P (pick) indicated.

C D Bb/D C/D

the ground run nin' Change Ain't noth n' stays the same. Un - chained

Riff A

scrape up

D F w/Fil. 2 C w/Riff A D Bb/D

Yeah, you hit the ground run - nin' Change... Ain't noth - n'

(end Riff A) Gtr 1

scrape up

C, D D F C

stays the same Un - chained... Yeah, you hit the ground run - nin' Change...

Full P H Full

Ex. 2 (Gtr 1.)

D **Bb/D** **C/D**

Ain't noth - in' stays the same. Un - chained

Gtr I

Gtr II

L **F** **C** **F** **C** **F**

sl. sl. sl. Pull

sl. sl. sl. Pull

CATHEDRAL

Music by Edward Van Halen,
Alex Van Halen, Michael Anthony
and David Lee Roth

Moderately $\text{♩} = 114$

Chord symbols: Cmaj,7/G, F/C, Cmaj,7/G, C5, Bst #4, B5

Sw w/vol knob.

*Sw. w/vol knob.

*Play entire part with single-repeat delay time of approx. 395 msec at $\text{♩} = 114$. Downstem part shows resulting sound, with notes in parentheses.

*Play all (upstem) notes as L.H. hammer-ons with vol. swells (tilt and).

Chord symbols: B, E, H, C, G, D, F, C, G, D, Eb, G

The musical score for 'The Rose Tree' is presented in three systems, labeled B, C, and D. Each system contains a vocal melody line and a corresponding piano accompaniment line. The melody is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment is written in bass clef. The score is divided into three measures, each with a letter above it: B, C, and D. The melody consists of eighth and quarter notes, while the piano accompaniment features a steady eighth-note pattern. The piano part includes a series of numbers (14, 16, 18, 17, 19) written below the staff, likely indicating fingerings or specific notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The score is a simple, single-staff melody.

N.C.

The musical score for 'N.C.' is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The fretboard diagram below the staff shows the fret numbers for the left hand, with strings numbered 1 to 6 from top to bottom. The sequence of frets is: 21, 17, 15, 14, 12, 14, 10, 12, 9, 10, 7, 9, 5, 7, 3, 5, 2, 3, 3, 2, 4.

[illegible]

1

5 C.

5 7 5 7 5 7 5 7 5 7 5 7 5 7 (x)

LITTLE GUITARS (INTRO)

Music by Edward Van Halen.
Alex Van Halen, Michael Anthony,
and David Lee Roth

Very freely ♩ = approx. 112

D8 E
*Classical gtr

*Music sounds one whole step higher than written because capo is placed at 2nd fret. Fingering numbers are relative to capo.

Slower ♩ = approx. 72

Segue to LITTLE GUITARS

LITTLE GUITARS

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Moderately slow Rock $\text{♩} = 72$

Intro (Drums)

Gtr I

Vc

*Music sounds a minor 3rd higher than written because Eddie used a small-scale guitar tuned a minor 3rd higher than a normal guitar with the 6th string tuned down one whole step (low to high: F C F B D G). Use drop-D tuning with capo at 3rd fret. Tab numbers in the transcription are relative to the capo.

let ring

P.M. P.M. P.M.

Fmaj7sus4

Double time ♩ = 144

let ring

B5

let ring

F A

A7sus4

A7

(finger off)

1st Verse

D

Osus2

Se - no ri - ta, I'm in trou - ble a - gain and I can't get free

Rhy Fig. 1

*wifingers

wifingers

D

Se no ri - ta You're ex - act - ly what the doc - tor or - dered. Come on

wifingers

w/ Rhy Fig. 1
D

Csus2



see

it's you and me

D

Csus2



Ooh

Ooh

2nd Verse
w/ Rhy Fig. 2



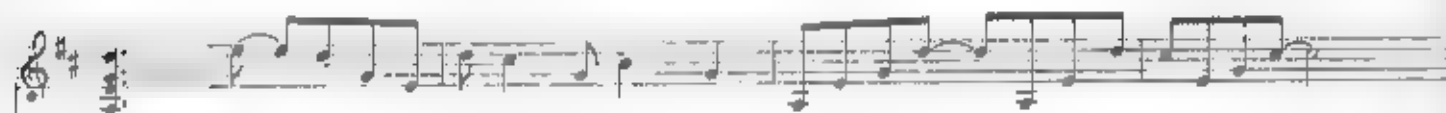
You say you're lone-some, just get-ting by, but you turn your eyes from me

Half time feel



Please, as - ho - ri - ta be - fore you fly, 'cause

you've got me.



let ring
w/ flanger

(flanger off)



Chorus
w/ Rhy Fig. 3



Catch as catch, catch as catch can.

An - y - bod - y in their right mind can.

D



see

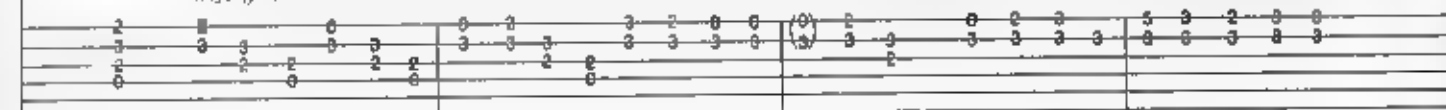
you

and

me



w/ fingers



G Gsus4 G5 G Gsus4 G5 G Gsus4 G5 G Gsus4 G5

Catch as catch, catch as catch can When I see you, al your lit tie gui tars

PM PM PM PM PM PM PM PM

Half time feel
A7sus4 A7 A7sus4 A7

ing to me

let ring
w/ flanger

Guitar solo
Gsus4
Gtr II A7sus4 A7

w/ slide steady gliss. steady gliss. steady gliss.

w/ flanger & delay

let ring

Gsus4 A7sus4 A7

P.M. steady gliss. steady gliss. steady gliss.

(flanger off)

G5 Gsus4 G5 N.C. (Gtr II out) (end half time for)

steady gliss.

P.M.

sl. sl.

3rd Verse
w/Rhy Fig. 1

D

I can see you don't know which way to turn, but the sun still shines.

D

(Se - no - ri - ta) Don't you know that you can dance with me.

Csus2

y time? Can't grow be - fore I'm

Fsus4
Fsus2

F F F (Ah.) F F

out of the woods, there's ex - cep - tions to the rule.

Ah.)

Half time feel

A7sus4

A7

A7sus4

A7

(end half time feel)

Se-ri-ri-ta, do you need a friend? I'm in love with you

let ring
w/flanger

PM - - 4

(flanger off)

w/Rhy Fig 3

G

Gsus4

G5

G

Gsus4

G5

G

Gsus4

G5

G

Gsus4

G5

w/Rhy Fig 1 (let 4 bars only, 4 times)

D

pick slide

w/fingers - - - 4

Csus2

w/fingers - - - 4

PM

D

Csus2

Ooh. _____

Ooh. _____

w/fingers - 4

pick
slide

w/fingers - - - - 4

H sl.

sl

C **C sus2**

Dot **Out**

w fingers *w fingers*

sl *sl*

D **C sus2**

ich **Out**

w fingers *w fingers*

D **C sus2**

w fingers *w fingers*

Gtr 1 **(Gtr II out)**

(Play 1st time only)

2. **D** **C sus2**

w fingers

JUMP

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Moderately ♩ = 129

Intro R.f.f A *Gtr I G/C C F/C G/C C F/C

mf

*Synth arr for gtr.

C5 F5 G5 Bb5 Asus4 Ab sus2

C/F Gsus4 Play 3 times (end R.f.f A) Riff B F/C C

1st Verse w R.f.f A (2 times) G/C C

I got it

loco (end Riff B)

F/C G/C C F/C C/F Gsus4

and noth in' gets me down You got it

G/C C F/C G/C C F/C C/F Gsus4

sough. I've seen the tough-est a - round. And I know

(1st, 2nd Verses
w Riff A (2 times))

G/C C F/C G/C C F/C C/F Gsus4

are you? Who said that? ba-by, just how you fee You got to
Ba-by, how you been? You say you don't

G/C C F/C G/C C F/C C/F Gsus4

rol with the punch-es o got to what's rea Ah can't you
know, you won't know un til you be gin So can't you

Pre-chorus
N.C.(Am) (F) (C/E) (Dm)

see me stand in' here? I got my back a-gainst the rec-ord ma-chine

Gtr II

slight vib. w/bar

PM - 4

(9) 7 6 5 4 3 2 1

(F) (C/B) (Dm)

I ain't the worst that you've seen Ah, can't you see what I mean

slight vib. w/bar

PM - 4

PM - 4

PM - 4

(9) 7 6 5 4 3 2 1

(F) (C/E) (G)

Ah, might as well jump

(Gtr II ou)

slight vib. bar

PM - 4

(9) 7 6 5 4 3 2 1

| G/C | C | F/C | C/C | C | F/C | C F Gsus4 |
|-----|---|-----|-----|---|-----|-----------|
|-----|---|-----|-----|---|-----|-----------|

1st time w. Riff A
2nd time w. Riff A

$$C_1 = \mathbb{E}[k_1] \approx 1.47$$

FIG 6

• **Благодаря** не вери в нива съвкупна, нито в блясъка
• **Благодаря** в сгънати стени, в стени от

41

P. M. 4

5. 54

R r A |

(Ctr III out)

[illegible]

① = Top w. R ll. index finger
② = Top w/R ll. ring finger
③ = Pull-off to R ll. index finger.

Appendix 2

25

(Gir IV out)

Out-chorus
w/ Riff A (3 times)

Might as well.

PM

G/C C F/C G/C C F/C C/F Gsus4

jump. (Jump!) Go a-head and jump... Jump!

4 P.M. P.M.

G/C C F/C G/C C F/C C/F Gsus4

Jump! Jump!

Begin fade
w/Riff B

F/C C F/C C/F Gsus4 w/Riff A G/C C

Jump!

P.M. P.M. P.M.

F/C G/C C F/C C/F Gsus4 w Riff B F/C Fade out C

P.M.

PANAMA

Words and Music by
Edward Van Halen, Alex Van Halen
Michael Anthony and David Lee Roth

Moderate Rock ♩ = 144

Intro

Gtr. 1

Chords: E, Esus4, B/E, E, Esus4, B/E, D, Dsus4, A

Notation: Treble and bass staves with guitar-specific markings including *f*, *PM*, *sl.*, and *PM - - 4*.

Chords: E, Esus4, B/E, E, Esus4, B/E

Notation: Treble and bass staves with guitar-specific markings including *rake*, *trmi. bur*, *3*, *PM - - 4*, and *PM 4*.

Chords: D, Dsus4, A, C/m

Notation: Treble and bass staves with guitar-specific markings including *sl.*, *PM - - 4*, *pick sl.*, *let ring*, and *PM - -*.

Chords: B/C#, B, A, A.H. Full (15ma), C#5

Notation: Treble and bass staves with guitar-specific markings including *sl.*, *PM*, *sl.*, *A.H. Full*, *let ring*, and *A.H. pitch: A*.

Chords: B/C#, B, A, B, N.C., Harm. (8va)

Notation: Treble and bass staves with guitar-specific markings including *sl.*, *PM*, *1*, and *Harm. (8va)*.

NC A5 D5 A5 D5 A5 N.C.

Harm. (8va) Ool Oh,—

Harm. P.M. P.M. P.M. P.M. sl. sl. P.M.

* Harm on 3rd str. 4th fret.

A5 D A D A NC A5 D A D A NC

yeah! Uh,— huh!—

P.M. P.M. P.M. sl. sl. 2

sl. sl.

A5 D A D A NC. 1st Verse E5 A E

Jump back! What's that sound?—

P.M. P.M. P.M. sl. sl. 1/2 1/2 1/2

trien. bar 1/2 1/2 1/2

sl. sl.

E7sus4 E5 A5

Here she comes,— full blast and top down. Hot shoe, burn-in down the av-e-rue

P.M.

E7sus4 F#sus4 F#7add4

Mod - el cit - i - zen, ze - ro dis - ci - pline Don't you know she's com - in' home... to me? —

let ring pick slides P

C#m7 NC B5

You'll lose her in the turn, — I'll get her! —

pick, sl. sl.

N.C. Chorus N.C. A D5 A D5 A N.C.

Pan - a - ma, — Pan - a - ma, —

Harm. (15ma) Harm. (8va) P.M. P.M. P.M. P.M.

A5 D A5 D5 A N.C. A D A D5 A N.C.

Pan - a - ma, — Pan - a - ma, —

sl. sl. P.M. sl. sl.

2nd Verse

A D A D5 A N.C. E5 A, E

Am't noth - in' like it her shin - y ma - chine, got the

P.M. P.M. P.M. 4 P.M. sl sl P.M. 4 P.M. 4

(0) (0) sl. sl.

E7sus4 E5 A, E

feel for the wheel keep the mov - ing parts clean. Hot shoe, burn in down the av - e - nue

P.M. 4

(0) (0)

E7sus4 F#7sus4 F#7sdd4

got an on ramp com - in' through my bed - room. Don't you know she's com - in' home to me? —

let ring pick slides let ring P.M. let ring

(0) (0) (0) (0) sl

C#m7 N.C. C5 N.C. B5

You'll lose her in the turn. I'll get her! —

let ring sl

(0) sl

(E) P H H $2\frac{1}{2}$ P P H P (C) Full (D) Full

trem. bar

P H H $2\frac{1}{2}$ P P H P Full Full Full

sl. H P

sl. H P

Interlude

(Em) Full (C)

Full sl. sl. PM - - - 4

sl. P

sl. P

(Em) (F7#11)

3 3

sl. P sl. let ring - - - - 4

sl. P

sl. P

E5 D5 B E5 C(5) C5 NC

Yeah, we're run-min' a lit-tle bit hot to-night

PM PM PM - 4 PM H P PM - - - 4 AH

H P AH

pitch A)

(Em)

I can bare-ly see the road from the heat com-in' off it.

P P P sl. P

P P sl. sl. P

C(b5) CS E5

Ah, you reach down be - tween my

PM P.M. sl sl sl PM P.M. 4 P.M. 4

C(b5) CS C(b5) CS

legs ease the seat back.

sl PM PM sl

E5 F D, F# CS E/G#

She's blind in', I'm fly in right be - hind in the rear - view mir - ror now

PM 4 PM 4 PM 4 PM 4

A5 Gm, Bb E5 B

Got the feel - ing, pow - er steer - ing, pis - tons pop - pun', ain't no stop - ping now!

P.M. 4

Chorus

N.C. A5 D A D A N.C. A D A

Pan - a - ma. Pan - a - ma.

PM PM PM sl. sl. str.

D A N.C. A5 D5 A D A N.C. A5 D A5

Pan - a - ma, ah oh oh oh

sl. sl. sl. sl.

sl. sl. sl. sl.

D A N.C. A5 D A5 D A N.C.

oh Pan - a - ma. Pan a - ma.

sl. sl. sl. sl. PM

sl. sl. sl. sl.

A5 Dsus2 A D A N.C.

ah oh oh oh oh Pan - a - ma.

PM PM PM

HOT FOR TEACHER

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Fast Shuffle ♩ = 126

Triplet feel, $\text{♩} = \text{♩} = \text{♩}$

Intro (Band tacet) (Drums)

(22 sec.) (7 sec.)

6

(Gtr in)

f pick slide (steady gliss.)

N.C.(Am, (D)

(Dm)

(G) (Gm)

Am7 D5 Am7

(Classroom noise: chaos)

(Spoken) 2 Hey, I heard you missed us, (Spoken) I Oh we're back I think the clock is slow

2nd time w/Rhy Fil 2 D5 Am7

wow man, I said...

Wait a I brought my What are you doing this weekend?

2nd time w Rhy Fil 3 D5 Am7

second, man. pencil. I don't feel tardy

Whatta ya think the teacher's gonna look like this Give me somethin' to write on, man.

Rhy Fil 2

Rhy Fil 1

1st, 2nd Verses
w Rhy Fig 1 (3 times)

stop that scream - in' Teach - er, don't you see? D5 A5
heard a - bout your les - sons, but les - sons are so cold

2nd time substitute Rhy Fig. 4

Don't wan - na be no up - town fool D5 A5
I know a - bout this school. Lit

May be I should go to hell, uh, but I am do - ing wel. D5 A5
the gir from Cher - ry Lawn, how can you be so bold?

w Rhy Fig. 1 (1st 3 bars only)

Teach - er needs to see me af - ter school, C5 Eb5 D5 C5 D5
How did you know that gold - en rule?

Empty staff lines for guitar accompaniment.

Pre-chorus
2nd time w/Rhy Fig. 5

I think of all the ed - u - ca - tion that I missed. A#5 G5 F5 G5

Let ring Harm. pick slides (steady gliss.)
7 (19) 7 (19) 7 (19) 12 12 10 12
5 (17) 5 (17) 5 (17) 10 10 10 10

*Tap harmonics. Hold chord form while tapping harmonic an octave 12 frets above.

**Vib. 3rd & 4th strg.

Ray I 14
H H

Rhy Fig 5
Harm.
let ring
Harm.

2nd time substitute Rhy. Fil. 6

but then my home work was nev - er quite ake this.

**Vib. on es harmonics.

2nd time substitute Rhy. Fil. 7

Whou — Got it — bad

(chorus w. Rhy. Fil. 1 (3 times))

got — bad — got — bad — I m hot for teach —

Rhy. Fil. 6

Rhy. Fil. 7

[illegible][illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a 1/4 note G4, followed by a half note A4, and then a quarter note B4. The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and several pairs of beamed sixteenth notes. The bottom staff is a bass line consisting of numbers 1 through 5, indicating fingerings for a single melodic line. It starts with a 1, followed by a 2, and then a 4. The bass line continues with a series of numbers, including a triplet of 2s (2, 2, 2) and several pairs of beamed numbers (2, 2), (3, 3), (4, 4), (5, 5), and (2, 2). The score is divided into measures by vertical bar lines.

[illegible]

Film

Pull

Pull

Pull

E5

D.S. at Coda

sl

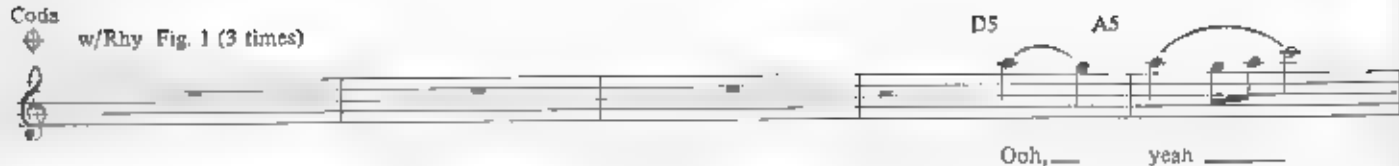
steady gliss.

sl

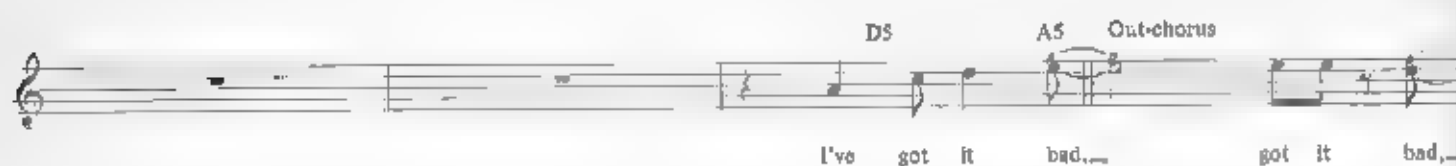
sl

*Switch to neck pickup

Coda
w/Rhy Fig. 1 (3 times)



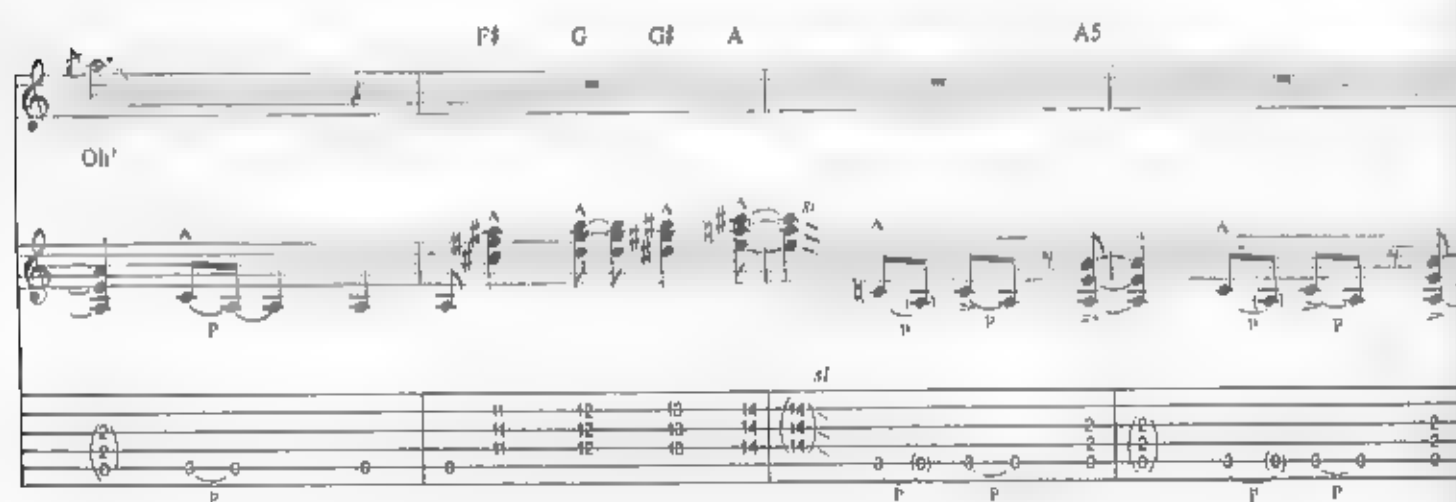
D5 A5



D5 A5 Out-chorus



D5 A5 w/Rhy. Fig. 1 (1st 2 bars only)



F# G G# A

A5



F# G G# A

A5

F# G G# A F# G G# A F# G G# A

Free time
N.C.

Oh my God!

trem. pick
P.M.

w/echo
pick slides
(steady gliss.)

trem. bar

Whoo!

*Trem. pick while bending.

** Echoplex on

** Echo repeats plus feedback control of
tape echo unit (for modulating effect).

trem. pick

* (steady gliss.)

*Trem. pick while sliding chord form

WHY CAN'T THIS BE LOVE

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

Chord Diagrams:

C, Am7, F9, G5, D5, Aadd2, F, G, E5, A5, G(14 21), Esus4, Bb5, F#m7, C5sus2, F5, G5, E, Bbsus4, Fmaj7, Gx

Tempo: Moderate Rock ♩ = 96

Intro:
Gtr I (Synth arr for gtr) N C, C Am)

First System:
F) (C) Gtr II C Am7 F5
P.M. Ctr II P P

Second System:
G5 C Am7 F5
P P C5

Third System:
w/Fill 1 N.C. 1st Verse D5 Asus2
Whoa, here it comes... that fun-ny feel-ing a-gain, wind-ing me

Fourth System:
R F A
P P H P H

Boxed Section:
F#m7 P sl. P sl.
5 5 4 2 2 2

F G E5 w/Fil 2 D5

up in side... ev - 'ry time... we touch... Hey - I don't know... oh - tell me.

P H P P H H P H H P

trem. bar

A5 F5 ^{sl.} G (type 2) Esus4 E5

where to be - gin... 'cause I nev - er, ev - er felt so - much... Hey!

H H P P P

Pre-chorus

Bb⁴ E G F#⁴

7fr 10fr.

^{sl.} ^{sl.} ^{sl.} ^{sl.} F#sus2 w/Fil 3

And I can't re - cal - an - y love... at all... Ah ba - by, this b - lows 'em all... a - way...

(end of R. fl A)

P P P H

FL 2 E5 A11 (sing) D5

trem. bar A.d. trem. bar trem. bar

AH patch A

Fil 3 ~3 F5

sl. H

sl.

E sus4 E
 Pre-chorus Bb5
 Bb sus4 F VII w/Fill 4
 Hey! No, I can't re-call an-y-thing at all,
 F VII Gx Chorus C Am7
 Ah ba-by, this blows 'em all a-way Wool It's got what it takes,
 P H P H sim
 G (type 1) F5 VII G5 V C G (type 2) Am7
 so tell me why can't this be love? You want it straight from the heart,
 P sl.
 w/Fill 5 F G N.C. Asus2
 oh, tell me why can't this be love?
 P P P P
 Fb
 Fb 5 Am7 F G Asus2
 sl. P P
 sl. sl. sl. sl.

The musical score is written for guitar in standard notation. It includes a melody line with lyrics and a guitar accompaniment line with chord diagrams. The score is divided into sections: Pre-chorus, Chorus, and a final section. Chords are indicated by letters (E, Bb, F, G, C, Am, Fb) and Roman numerals (F VII, Gx, C, Am7). The guitar line includes various techniques such as slurs, accents, and specific fingering (e.g., 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100). The final section is enclosed in a box and includes a key signature change to Fb.

N.C

Da doo da doo da doo da da da doo da doo da doo da da doo da da doo da doo da doo da da doo da doo da doo da—

P M.-----

FM 7-21.10 1-10

14 14 15 15 17 14 17 14 15 17 14 15 12 12 13 15 16 17 10 12 12 15 15
17 15 (12) 17 17 15 9 12 12 14 16 17
15 15 17

Gr. I

2 4 5 7 5 4 5 0 2 2 4 5 4 6 7 4 4 5 0 2 4 5 7 5 7 4 5 7

NC

da_doo

item. but

front, bar

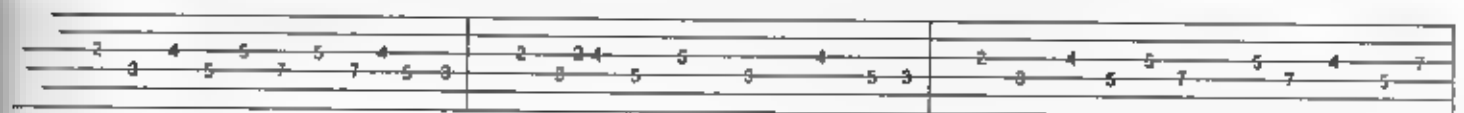
st.



Da doo da doo da doo da da da doo da doo da doo da da doo da da doo da doo da da doo da da doo da doo da



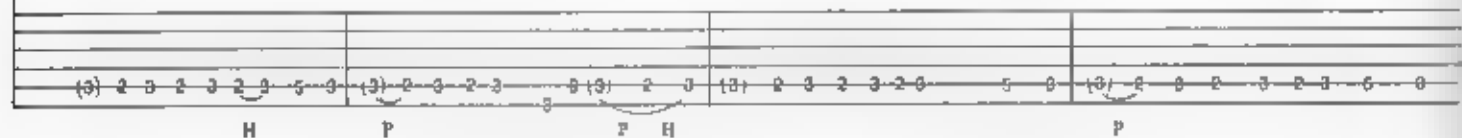
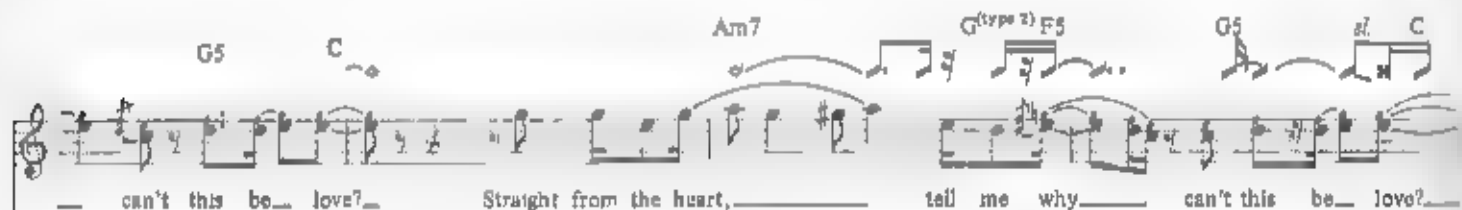
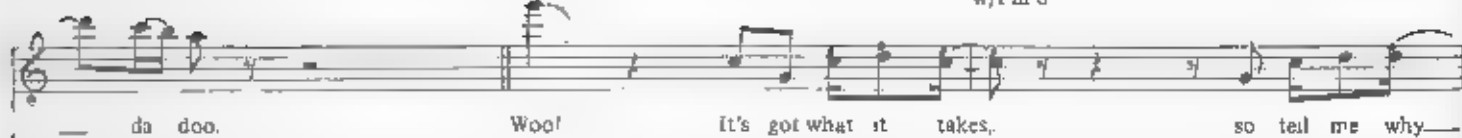
P.M. . . . } P.M. . . . P.M. . . . P.M. . . .



Chorus

G^(type 2)Am7

w/FIL 6



FIL 6

A.H

G5

C

A.H

A H pitch B

Am7 F G C F G C

pick sl.

Ba by, why can't this be love? Got to know why can't this be love?

P P H P H H P P H

P P H P H H P P H

pick sl. F G C *pick sl.* F G

I wan-na know why can't this be love?

P P H H P P H H P P P H H P P H H P

P P H H P P H H P P P H H P P H H P

Begin fade
N.C.

Gtr. II *sl.* *sl.* *sl.* *sl.* *sl.* *Fade out*

sl.

sl. *sl.* *sl.* *sl.*

Gtr. I

P P H P P

P P H P P

BEST OF BOTH WORLDS

Words and Music by
Edward Van Halen, Sammy Hagar
Michael Anthony and Alex Van Halen

E5 **B** **B5** **C** **G** **G5** **D** **A5** **A** **D5** **A5^{sl}**

7fr. 7fr. 7fr. 3fr. 3fr. 3fr. 5fr. 5fr. 5fr. 5fr. 5fr.

Moderate Rock $\text{♩} = 120$

Intro **Gtr. I** **D/F#** **G5** **D/F#** **G** **D/F#** **G** **A** **D/F#** **G** **D/F#** **G** **A**

T **A** **B**

Recording sounds
v. stop higher
*T = thumb

G/A **D/A** **G/A** **D/A** **G/A** **D/A** **A** **G/A** **D/A** **G/A** **A** **A5** **A7sus2** **A**

mf
(pick w/fingers)

G/A **D/A** **G/A** **D/A** **G/A** **D/A** **A** **A7sus2** **A9** **G/A** **D/A** **G/A** **A** **A7sus2**

D/F# **G** **D/F#** **G** **D/F#** **G** **A** **D/F#** **G** **N.C.** **A(sus2)** **sl** **Full**

(w/pick) *Let ring -- Pl/2+* **1 2** **Full**

D/F# **G** **D/F#** **G** **D/F#** **G** **A** **D/F#** **C** **N.C.** **D5** **C(sus2)** **A**

Let ring **PM**

[illegible]

Pre-chorus
w Fill 1

F#m2 C/E Esus4 E Esus4 E Bsus4 B D

now, some - thing reached out and touched me... Now I know that

(Both gtrs.)

Let ring

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

[illegible]

Fill 1
Gtr II



Fill 2
Gtr II

pick slides

Rhy. Fil. 1

Gtr 1 D/F# G D/F# G A5

Ful Ful

Ful Ful

AS D/F# G D/F# G D/F# G AS

If we could have the best of both worlds, { we'd have a lit-tle bit of

1/2 Full Full

1/2 Full Full

2nd time to Coda

D/F# G NC D# Csus2 AS 3rd Verse A/C# G/A D/F# A A/C#

heav-en right here on earth, oo Wool Well, there's a pic-ture in a gal-ler-y, a

heav-en right here on earth, ..

sl. mf sl.

sl. sl.

D7sus4 D, A AS A/C# G/A D/F# A A/C#

fall-en an-gel, look a lot like you... We for-get where we come from some-times...

sl. sl. sl.

sl. p sl.

D7sus4 D, A Precious w/F... I Psus2 C Esus4 E Esus4 E

I had a dream... I was, th real-ly you... Some-thing reached out and touched me...

sl. p sl. p sl.

sl. p sl.

D.S. al Coda

Bsus4 B D w/Fl 3 F(maj7)

Now I know, oh, all I want, I want the

(Both gtrs.)

sl.

5 5 5 5 4 5 (5) 0 0 0 (0) sl.
4 4 4 4 4 7 (7) 10 10 10 (10)
7 7 7 7 7 7 (7) 10 10 10 (10)

[illegible][illegible][illegible]

Fig. 9
Gtr II

The notation shows a guitar part for the second guitar (Gtr II). The first staff is in treble clef with a key signature of one sharp (F#). It contains a series of notes and rests, with a 'pick slide' technique indicated by a curved line and the text 'pick slide'. The second staff is in bass clef and shows a similar sequence of notes and rests, also with a 'pick slide' technique indicated.

Fil. 4
Gtr II

1 2 3 2 1/2 3 2 1/2

A H. rem bar

A H. pitch D

Gtr 1

A G A* D/A G/A D/A G/A D A A G A D/A G A A A7sus2 A G A

mf (pick w/fingers) *sf* don't pick *sf*

*A pedal implied (see intro).

D A G A D A G A D A A Asus2 G A D/A G A A A7sus2

Vol _____

4th Verse

A G D/F# G D/F# A G D/F#

Uh, you don't have to die and go to heav-en, Uh or hang a-round to be

G A A7sus2 A G D/F# G D/F# G D/F# A G D/F#

born a - gain. Just tune in to what this place has got to of - fer, 'cause we may nev - er be here a -

Chorus

w/Fill 5 *Asus2* *D/F#* *G* *D/F#* *G* *D/F#* *G* *A5* *D/F#* *G* *D/F#*

gain! Ow! I want the best of both worlds, and hon-ey, I know what it's worth.

CF650. *T (w/pick)* *T* *T* *T* *T* *T*

D/F# *G* *D/F#* *G* *D/F#* *G* *A5* *D/F#* *G* *D/F#*

If we could have the best of both worlds, a lit-tle heav-en right here on earth.

Full Full *Full Full*

A *D/F#* *G* *D/F#* *G* *D/F#* *G* *A5* *D/F#* *G* *D/F#*

Come on! I want the best of both worlds, uh, hon-ey, I know what it's worth!

Full Full *Full Full* *T* *T* *T* *T* *T* *T* *T* *T*

Fill 5
Gtr II

pick slides *sl.* *sl.*

G A D/F# G D/F# G D/F# G A5 D/F# G5 D/F#

We can have the best of both worlds, a lit-tle heav-en right here on earth,

Full Full

Full Full

G5 A5 D/F# G5 D/F# G5 D/F# G A5 D/F# G D/F#

yeah! Tel. me, is it e-nough?

sl

sl

A(x2) D/F# G D/F# G D/F# G A D/F# G N C D5

Wow! Now, will it ever be e-nough?

1,2 Full

1/2 Full

trill bar

Fill 6 Gtr II

Full

sl

Full

sl

sl

sl

10 7 9 5 10 10

CSAS

Free time

In time

poco rit Wo

poco rit

mp (pick w. ingers)

D/A G/A D/A G/A D/A A G/A D/A G/A A A7sus2 A G/A

cresc

mf

D/A G/A D/A G/A D/A A G/A D/A G/A A A7sus2 A G/A

1st M.

Begin fade

D/A G/A D/A G/A D/A A G/A D/A G/A A A7sus2 A G/A

(2)

*A pedal impulse by bass figure

D/A G/A D/A G/A D/A A G/A D/A G/A A D/A F6, A F# + A G/A Fade out

"5150"

Words and Music by
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Tune down

⑥ = D \flat ③ = C \flat

② = A \flat ② = B \flat

④ = D \flat ① = B \flat

Moderately Uptempo Rock $\text{♩} = 160$

Intro (Band tacet)

f *stacc* *E*

*P.M. for bars 1-22 unless otherwise notated

(Drums enter)

stacc *P* *Let ring - - - 4* *P.M.* *stacc*

stacc *D/A* *E* *stacc*

stacc *D* *A* *D/F \sharp* *A* *E* *A \flat* *D* *stacc*

stacc *D/A* *E* *stacc*

stacc *D* *A* *D/F \sharp* *A* *E* *A \flat* *D* *stacc*

stacc *D/A* *E* *stacc*

[illegible]

The musical score for "The Rose Tree" is presented in two systems. The top system features a treble clef and a key signature of one flat (B-flat). The melody is written in a single staff, with a tempo marking of "Allegretto" and a time signature of 3/4. The melody begins with a treble clef and a key signature of one flat. The first staff of the melody is marked with a "D" and a "3L" (trill). The second staff of the melody is marked with a "D, A" and a "3L" (trill). The third staff of the melody is marked with a "D, A" and a "3L" (trill). The fourth staff of the melody is marked with a "D, A" and a "3L" (trill). The bottom system features a bass clef and a key signature of one flat. The bass line is written in a single staff, with a tempo marking of "Allegretto" and a time signature of 3/4. The bass line begins with a bass clef and a key signature of one flat. The first staff of the bass line is marked with a "D" and a "3L" (trill). The second staff of the bass line is marked with a "D, A" and a "3L" (trill). The third staff of the bass line is marked with a "D, A" and a "3L" (trill). The fourth staff of the bass line is marked with a "D, A" and a "3L" (trill).

Half-time fees

1st. 2nd Verses

[illegible]

un less your love is tried and true
Just tryin' to please you al. the time

D5 N.C. (G5) (C5)

I've giv Uh, we take our chance with new be - gin -
en you my share with no con - d -

D5 (G5)

rungs St. we try
tions. Go in' wice.

(C5) Double-time feel (A)

win or lose, take the high
run - ring long, feel - in' lost,

Gsus2

P

4

P.M.

NC (A)

Dadd2/O

D/G

but not with the blues
for long

Half-time feel

NC (Em)

(G)

pick sl
(low str.)

P.M.

(F) (A) (C5) (Dadd9) sl.

P.M. 4 P.M. 4 Let ting-

sl.

8 3 7 (7) 7 6 5 7 7 6 10 11 (16)

3 3 7 7 3 5 5 7

Double-time feel

N.C.

A. way8

Chorus

D

D7/A

E/A

one more you're nev - er

Rhy f g 1

sl.

sl.

581 1st - fig., — nev - er one — for a. — with you — A H —

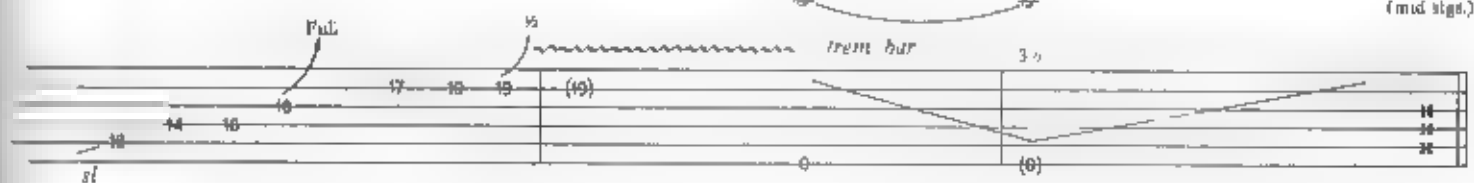
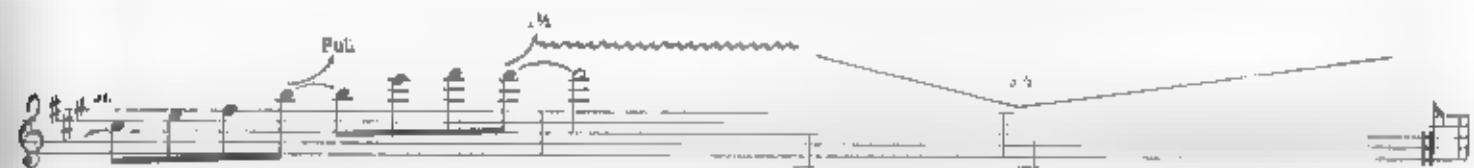
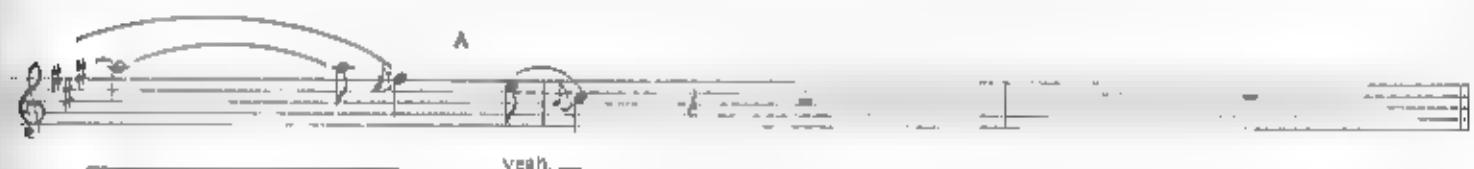
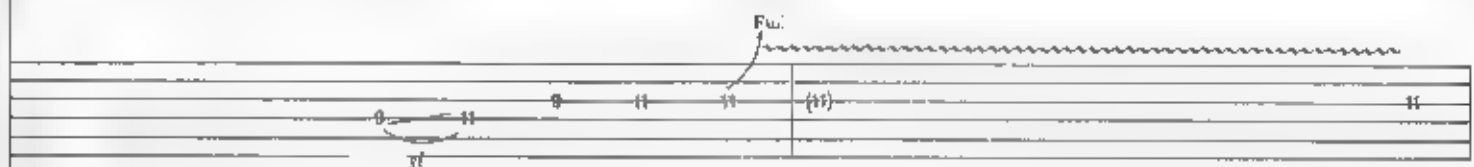
*Sing A 3rd time only

A H
photo E

[illegible]

Repeat Rhy Fig 1

2. A E D5



10

156

[illegible]

Musical score for 'B5, sus4'. The score is written on a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes, with some notes beamed together. The bass clef part consists of a steady eighth-note accompaniment. The score is divided into two systems. The first system has a measure with a 'P.M.' marking. The second system has a measure with a 'P.M.' marking and a measure with a 'P' marking. The score ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The second system continues the melody on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written in a stylized, handwritten font.

B5(sus4)

6
(from picking)

Full Full Full Full Full
17 20 17 20 17 19 (19) 17 19 19

9 9 9 9 9 11 11 11 11 11 11 12 12 12 12 12 14 14 14 14 14 14 14 14 14 16 16 16 16

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below it. The melody is in 4/4 time, with a tempo marking of 'Moderato'. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below it. The melody is in 4/4 time, with a tempo marking of 'Moderato'. The score is a single-voice setting of the song.

8va G, A F A 1

p *p* *H* *p* *sl* *D/F#* *A* *E* *A* *D/A*

1/2 *p* *1/2* *p* *H* *p* *sl*

PM *f*

(Bana tacet D/A) *E*

PM →

D *sl*

sl

A *D/F#* *A* *E* *A* *D/A*

p *Let ring* *PM* →

p

F D

A

D.S. al Coda

Al - ways

Let ring

(Cont Rhy. Fig 1)
Coda

Repeat Rhy Fig. 1 (till fade)

means

D D/A E/A

I... meet you half the way... Whoa...

D/A A

yeah

D D/A E/A

Begin fade

I'll meet you half the way... Well, I...

D D/A G A

Fade out

I'll meet you half the way

D D/A E/A D/A

CABO WABO

Words and Music by
Edward Van Halen, Sammy Hagar
Michael Anthony and Alex Van Halen

Moderate Rock $\text{♩} = 88$

Intro *Gtr I
(Band tacet)

E5
Rhy Fig. 1

*Gtr line processed with reverb, Harmonizer
(doubling along and delay to produce
a very "wet" sound).

1st Verso
w/ Rhy Fig. 1

I've been to Rome, — Dal - las, Tex - as.

Man, I — thought I'd — seen it all, — oh —

A - round the world, search - in ev - 'ry cor - ner Man I — thought I'd hit — the — wall —

Rhy Fig. 1A

w/Rhy Fig. 1

Dm7#4 D E5 (Band in) A5 D/A E5 A5 D/A

Ah

end Rhy Fig 1A)

H P M - 1

H

2nd Verse
w/Rhy Fig. 1

E5 A5 D/A E5

There's a sleep-y town... that's south of the bar-der... If you go there once, you'll be there twice...

w/Rhy Fig. 1A (1st 2 bars only)

A5 D/A E5 A5 D/A

Lots of pret-ty girls... com-in' by the doz-ens. Whoo!

A5 D5 A5 D5 A5 B Pre-cha-rus E5 A

The white sand sure makes a tan look nice... We crash on the beach. whoo...

(Whoo, ...)

Rhy. Fig. 1B (end Rhy. Fig. 1B) Rhy Fig. 2

H P M - 1

H

E/G# A5 B5 N.C. B

You know, I wan-na... make love in the sea... whoo... whoo... whoo...

H H H

H H H

ES A E/G# A5 B

We got - ta try a lit - tle dance, whoo, so Ca - bo Wa - bo. It's al - right by me. whoo.)

Chorus

E D A C5 G

Come on Let me take - you down

(end Rhy Fig. 2) Rhy Fig. 3

E D Asus2 E D A

I will show you all a - round - (Down in Ca bo) Let me take you down -

C5 B D Asus2

face down in Ca - bo. Kiss - in' the ground -

(end Rhy Fig 3)

3rd Verse
w/Rhy Fig. 1

E5 A5 D7A E5

Land's end, you'd have to see it. Ain't no pic-ture ev - er say it right

w/Rhy Fig. 1A (1st 2 bars only)

A5 D/A E5 A5 D.A

No, whoa Walk-in' the streets do-ing that ole- Ca - bo Wa-bo, Hal

w/Rhy. Fig. 1B

Pre-chorus
B w/Rhy Fig. 2

E5 A5 D5 A5 D5 B E5/A

Place comes to life ev - 'ry night. No (Whoa, I wan-na crash on the beach, whoa,

E/G# A5 B5 N.C B

You know, I wan-na make love in the sea, whoa, whoa,

E5/A E/G# A5 B

Yeah, It's al - right there. We don't have to chase it. Fits par - a-dise to a T whoa,

Chorus
w/Rhy. Fig. 3

E D A C5 G

Whoa! Come on! Let me take you down.

w/Rhy. Fill 1

(Resume Rhy. Fig. 3)

w/Rhy Fill 2

E D Asus2 E D A

I will show you all a - round. Let me take you down, (Down in Ca - bo.)

(Resume Rhy Fig. 3)

C5 G E D Asus2

face down in Ca bo Kiss - in' the ground

Rhy Fill 1 E D Asus2

Rhy Fill 2 Ha in. (8va) D A

Dsus2 Esus2 8va- Gsus2 Asus2

Musical notation includes: *trem. bar*, *Full*, *sl.*, *P*, *H*, *A.H.*, *locu*, *trem. bar*, *A.H. hold bend*, **Articulated w/trem. bar (don't pick)*, *frem pick*.

Esus2 Asus2 Fsus2 Csus2 Am7 D Bm Fmaj7 G

Full sl. Full sl. Full sl. Full

*Sustained w/ Fdbk

P.M.

Bridge

Csus2 G/B Csus2 G/B Csus2 G/B D Dsus4 Csus2 G5 Csus2 G5 Csus2 G5

Wah

Both gtr.

Csus2 Asus2 Csus2 C/B Csus2 C/B Csus2 G/B Dsus2 D

Hey!

Wah!

let ring

Gtr I D

(C) (D) (C) (D) (E♭) (G) (Cmaj7)

slight P.M.

Gtr II

(Band tacet)

Gtr I

H.P.M.

*Muted strgs. (allow random harmonics to sound).

4th Verse
w Rhy Fig 1A
E5

w/Rhy Fig. 1

E5 A5 D/A E5 A5 D/A

We drink Mes-cal

A5 D/A E5 Dsus4 D

right from the bot-tle Salt shak-es, lit-tle lick a lime, sh.

w/Rhy Fig. 1 (1st 2 bars only)

w Rhy Fig. 1B

E5 (Band in) A5 D/A E5

Throw-in' down, down, try'n' to reach the bot-tom where the gua-ve worm, well, he's

A5 D5 A5 D5 A5 B E5/A E/G#

mine, all mine Ha ha Come on, crash on the beach You know, I wan-na

A5 (Who) N.C. A whoo, E5/A whoo,

make love in the sea Whoo! Go try a lit-tle dance, whoo,

E/G# A5 B

So Ca-bo Wa-bo. It's all right by me. whoo,

Chorus
w/Rhy. Fig. 3

E D A C5 G E Asus2

Let me take you down. I will show you all a-

(Resume Rhy Fig 3)

E D A C5 G

round (Down in Ca-bo.) Let me take you down, face down in Ca-

E D Asus2 B5

bo. Kiss-in' the ground.

Rhy Fill 3 B5 Gtr. II (12-pte. elec.)

8/4 4 2

Outro

Esus2 Dsus2 Esus2 Csus2 Dsus2 #

Whoa. C' mon. Face

let ring - - - - - 4 sim

Esus2 Dsus2 Asus2 Csus2 Asus2 #

down. (Face down) down in Ca - bo. Take me down,

Esus2 Dsus2 Esus2 Csus2 Dsus2 #

(Take me down.) down in Ca - bo. Uh Face

Esus2 Dsus2 Asus2 Csus2 Asus2 #

down. (Face down) down in Ca - bo. Do in' the Ca-bo Wa - bo. Ow! Take me down,

Detailed description: This is a musical score for guitar, likely for a song. It consists of four systems of music. Each system has a vocal line (treble clef) and a guitar line (bass clef). The vocal line includes lyrics and performance instructions like 'let ring', 'sim', and 'sl'. The guitar line includes chord changes (Esus2, Dsus2, Asus2, Csus2) and fret numbers. The key signature is one sharp (F#). The score is written in a style that includes slurs, ties, and various musical notations for guitar technique.

Esus2 Dsus2 Esus2 C#sus2 Dsus2
 (Take me down.)— down in Ca + bo. Whoo! Come on, get it, get it!

Esus2 Dsus2 Asus2 Gsus2 Asus2
 Oh Ah ha! Whoo-hoo! Ow C'-mon!

Begin fade Esus2 Dsus2 Esus2
 C#sus2 Dsus2 Esus2 Dsus2
 Asus2 Gsus2 Asus2 Fade out

The sheet music is arranged in six systems. Each system consists of a vocal line (treble clef) and a guitar line (bass clef).
 - System 1: Vocal line has lyrics "(Take me down.)— down in Ca + bo. Whoo! Come on, get it, get it!". Chords above are Esus2, Dsus2, Esus2, C#sus2, Dsus2. Guitar line has fret numbers and a slide instruction 'sl'.
 - System 2: Vocal line has lyrics "Oh Ah ha! Whoo-hoo! Ow C'-mon!". Chords above are Esus2, Dsus2, Asus2, Gsus2, Asus2. Guitar line has fret numbers and slide instructions 'sl'.
 - System 3: Vocal line has "Begin fade". Chords above are Esus2, Dsus2, Esus2. Guitar line has fret numbers and slide instructions 'sl'.
 - System 4: Vocal line has no lyrics. Chords above are C#sus2, Dsus2, Esus2, Dsus2. Guitar line has fret numbers and slide instructions 'sl'.
 - System 5: Vocal line has no lyrics. Chords above are Asus2, Gsus2, Asus2. Guitar line has fret numbers and slide instructions 'sl'.
 - System 6: Vocal line has "Fade out". Chords above are Asus2, Gsus2, Asus2. Guitar line has fret numbers and slide instructions 'sl'.

FINISH WHAT YA STARTED

Words and Music by
Edward Van Halen, Sammy Hagar
Michael Anthony and Alex Van Halen

[illegible]

A5

Wow — wow — wow —

D5/E E5 (type 2) ^{① open} E D5/E E5 (type 2) G5/A A5 G5/A A5 D5/E

uh!

E5 (type 2) D5/E E5 (type 2) G5/A A5 G5/A A5 D5/E

I, K

1st Verse
Rhy. Fig. 1
E5

D5/E E5 (type 2) G5/A A G5/A

Well if you wan - na see oth - er guys, ————— ba - by I could let it —

H H

end Rhy Fig. 1) w/ Rhy Fig. 1 (1st 3 bars only)

D5/E B5

D5/E E5 (type 2)

G, A

A

G, A

— slide —

You wan - na lov - er, you want a friend. — Ma - ma, I can be both

of them. — I got the tools to sat - is - fy —

Pre-chorus

(type 2) A5 B5 B

(type 2) A5 B5 G, A

Just walk a - way — if I fell shy at all. —

C#m D#m C#m B (type 2) C#m

Chorus

E5

Ah Come on, ba by fin - sh what you start ed,

A5
 ③ 3fr G, 12 1/2 E5 (type 2)
 I'm in - complete. Uh! That ain't no way to treat the bro - ken-heart - ed.

A5
 2nd Verse E5 (type 2) D5, E
 I need some sym - pa - thy Well, I like to look at the long-

E5 (type 2) E G/A A G/A A D5 E
 run, I like to take each step one by one

E (type 2) D5/E E (type 2) G/A A G/A A A5 (type 2) G5 B B (type 2)
 Right on time you will ar - rive. by keep in the dream a - - - ve.

Pre-chorus

Pre-chorus

(type 2) B5 A5 B B (type 2) B5 A5 A A5 A5 G5/A A5

It's a live and it's kick - in' in - side of me

So come on ba - by, please.

Chorus

E5 A5

Come on, ba - by, fin - ish what you start - ed. Oh! I'm in - com - plete.

Unh That ain't no way to treat the bro - ken - heart - ed. Ow! Come on and fin -

Guitar solo
 F# G5 (type 2) D5 A
 Ba - by, come on.

Come on, ba by You say yeah

Ba - by, come on. Ba - by, ba - by, ba - by, ba - by, ba

yeah!

take
 p - 1/2 p 1/4
 Lay back time slightly for one bar

AS E G^{1/2} E5 (type 2)

Unh Now, come on — ba - by Please.

12^{fr} E AS w Rhy Full

Oh, ba by, come on.

Chorus E5 AS G5/A

Come on, ba - by, fin - ish what — you start ed. Ah

Rhy Fil.
Gtr II

E5 A

That ain't no way to treat the bro - ken - heart - ed. Nnn

3 H H

E5 (type 2) H H D5/E E5 (type 2) G5/A

wow — wow — ah. Come on ba - by, fin - ish what — you start - ed Wooh!

A5 G5/A G/A A A5 G5/A D5/E E5 (type 2) D5/E G5/A

Gim-me! — Unh! That ain't no way to treat the

E5 (type 2) D5/E G5/A A5 G5/A E5 (type 2) A5 G5/A E^{open} D5/E

bro - ken - heart - ed. Mm, — mm, — (Ba - by, come on.)

Outro

Chords: E5 (type 2), E7, D5/E, E5 (type 2), G5/A, A5, G5/A, G/A

Lyrics: sh. Take each step, ba - by, one by one

Chords: A, G5, E, D5/E, E5 (type 2), D5/E, E5 (type 2), D5/E, G5/A

Lyrics: (Ba - by, come on.) Yeah

Chords: A5, G/A, A, G/A, E5 (type 2) w/Rhy Fill 2

Lyrics: (Ba-by, come on.) I got the tools, I'll sat-is-fy

Rhy Fill 2

Gtr II

A G5/A A5 A (D) 3fr G /2 (B) open E w/Rhy Fil. 3

C'-mon ba-by (Ba-by, come on) — Wow —

WOW. — Yeah. — (Ba-by, come on) —

W Rhy Fil 4

Begtr. Intro

(Ba-by, come on) —

Rhy Fil. 3
Gtr. I

Rhy Fil. 4
Gtr. II

316

MUSIC by Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Moderately slow $\text{♩} = 79$
Triplet feel (♩♩♩ = ♩)

[illegible]

D E A N.C.

sl. let ring

3

1 4 A D F A N.C.

let ring

3

A D E A

let ring

3

D A B C#m D/F#

let ring

3

G5 A9

sl. let ring

3

rit

Asus2
straight 8ths
A..I.
(Svt)

let ring

A I.

2(14) 2(14) 2(14)

0(12) 0(12) 0(12)

*Tapped harmonics

POUNDCAKE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar



Moderately Rock ♩ = 104

Intro (Band tacet) Elec. Drif. (Drums enter) Elec. Drif. 2

(Approx 3 sec) *f* pick slide pick sl.

*E5 D5 D6/9 no 3rd

pick slides - - - - - 4 let ring through

*Doubled by another guitar

Aadd9/C#

sl.

P

sl.

Alarm... (8va.)

Alarm...

(G)

E5 D5 D6/9 (no 3rd) Aadd9/C#

yeah!

Al.

(Bkgd vol) A

sl.

Harm. (8va) E5 Dsus2/A C/G

Aadd2 N.C. 1st Verse E5 N.C.

Yeah! She's got to have soul.

E5 N.C.

or it won't feel right. We l. just

*Lightly touch str. slightly behind 3rd fret sounding both E & D harmonics.

E5 N.C. E5 N.C.

play. clear an simple wrapped up in co n light An

A.H. pitch: G#

Chorus ES D5 D6/9 (no 3rd) w elec drill. Add9/C#

home grown an' down home that makes a worn-out uh!

F5 D5 D6/9 (no 3rd)

Cook - in up that old time, long lost rec - i - pe

Harm. (8va) sl.

Add9/C# N.C. 2nd Verse N.C. (ES)

for me? Won't's get - t'n' hard to find.

Harm. (8va) sl. trem. bar 1 1/2 1/2 1

pick slide 1/2 1

PM. - 4 PM. - 4

Harm. (8va)

*Dentess bar before striking the string lightly touch sag at 5fr w/o picking to sound harmonic

ES N.C.

guess it a.n't hip e - nough now. You take an

Harm. (8va)

PM. - 4 PM. - 4

Harm.

(A5)

ave tago buy he can't den t - fy

Harm. (8va)

P.M. 4 Harm. 7 Harm. 4 Harm.

(F5)

Up! An' here's a short sup ply, of the fine

Harm. (8va)

P.M. 4 sem. harm. harm.

(F5) N.C. Pre-chorus B

fine stuff Let me get on Let me get on Let me get on some of 'em

Harm. (8va) Harm. (8va)

P.M. 4 Harm. 7 Harm. 7

C5 N.C. G5 D5 A5 N.C. B C5 C5 Dsus4 D N.C.

Shake it up Bake it up m.c. Mm Let me get on

P.M. 4

4 Bass pinyas E peculiar.

A B

D5 A5 E5 B5 N.C C# D A Esus4 E N.C

try'n' a blt of ev'ry - thng... ah But it's ail

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in 4/4 time and features a prominent bass line with a descending sequence of notes (G, F, E, D, C, B, A, G) and a melody in the right hand. The second system continues the piano accompaniment, showing a more complex rhythmic pattern in the right hand and a steady bass line. The score is labeled 'P.M.' and '4'.

ask w t out love!

I found the real thing is Pound cake.

Musical score for "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody begins with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece ends with a double bar line.

B7sus4 N.C. A Chorus E5

Home grown an' down

Gtr I, II (2-stg. elec.) -----
 Gtr I & II
 (clean tone)

home. yeah, that's a woman

*Two gtrs. One gtr. allows chords to sustain while other plays harmonics

ES D5 D6 9 (no 3rd) Aadd9/C# NC

cook an' with that old time long lost rec - i - pe - veab' Wool

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
0

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
0

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
5 5

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
5 5

w F# D5 D6 9 (no 3rd)

She's a w n home an' dow home JW

12 (12) 0 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
0

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
0

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
5 5

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
5 5

Aadd9/C# w/Fills 2 & 3 w Rhy g... (e pedal) A B G A E

ta x my w n an' C n y r e s o n e a t h a U b a h n b a' A t

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
5 4 4 4

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
0

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
0

8 0 0 0 0 0
0 0 0 0 0 0
7 7 7 7 7 7
0

Fl. Ha in. (Ria) 1 1/2

trem. bar 1/2

Harm. 5 (5)

Fl. 2 1/2 1 1/2

trem. bar 1/2

Harm. 5 (5)

Fl. 3 Harm. (8va) 1 1/2 2 1 1/2 2 1/2 4 1/2

trem. bar 1/2

Harm. 12 1/2 1 1/2 2 1/2 4 1/2

home, woo' Come on babe

sl. *Full* *1/2 Full* *Full* *sl.* *1000 3*

(14) *sl.* *Full* *1/2 Full* *Full* *sl.* (22)

12 12 14

sl. *p* *sl.*

sl. *p* *sl.*

Gun - me some - a that, gim - me some - a that... Home grown, way down

1/2 Full *Full* *Full* *sl.* *sl.* *sl.* *sl.* *sl.*

1/2 Full *Full* *Full* *sl.* *sl.* *sl.* *sl.* *sl.*

12 14 12 14 12 15 (15) (15) 21 (21) 21 (21) 21

(end Rhy Fig 2)

sl.

11 11 11 11

Begin fade

E♭ D6/9(no 3rd) Add9/C#

Uh — uh, — Uh! — Yeah — Gum - me some - a that Woo

FULL 2

Full 2

(B1) 2-7 (B1) 4 (B1) 12 15 (15) 15-13-14-13-12 15-14-13-12 15-14-13-12

Oh, — no, oh, — no, no, — oh, woo Uh, huh — huh!

TOP OF THE WORLD

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar



Moderate Rock $\text{♩} = 128$

Intro

N.C.

Gtr I

N.C.(B5) E5 1st Verse A

I know you be - lieve in me. (Ctr II out)

Full Full

P

(10) 17 (17) (17)

Rhy Fig. 1

w/fingers

(7) (5) (10)

F N.C. E5

That's all I ev - er need. Uh - h.h. No, no, noth -

sl. sl. sl. sl.

(3) (1) (1) (1)

A E

ing's gon - na stop it. Noth - in' will es - cape me. Oh, no.

sl. sl.

(10) (2) (1)

Pre-chorus

C#5

B5

A5

A

B/A

E/A

B

A

NC

Hey,

ba - by

Yeah it's the on - ly way out...

(end Rhy. Fig. 1) Rhy. Fig. 2

wr/pick

P.M.

P.M.

P.M.

Esus4

E

D

E/D Esus4/D

E/D

D

Oh,

lit - tle der - on',

now come on,

what's t all a - bout?

P.M.

M

P.M.

P.M.

pick slide

NC

E

Chorus

B

E A

E A

B

B

E

B

E

Stand

in' on top

of the world

for a lit - e

(end Rhy. Fig. 2) Rhy. Fig. 3

P.M.

P.M.

P.M.

P.M.

P.M.

sf.

NC

B5

B

E A

E/A

B

E

B

E

while.

Stand

in' on top

of the world...

Gon-na give...

(end Rhy. Fig. 3)

sf.

PM

PM

PM - 4

PM

PM

PM

PM

sf.

Chorus
w. Rhy Fig 3

E/D Eas4/D E/D D NC E B E A

lin', let's take a walk down Eas-y Street. Stand n' on top

Full

8va---

(9) (10) (11) 17 (17) 17 14 17 17

E/A B E B E NC B5 B E A

of the world for a bit-tle while Stand n on top

8va---

1/2

1/2

(17) 14 16 17 (19) 17 14 16 16 (10) 16 14 17 (17) 17 19 17

E/A B E B E Gtr 1' D5 A5 (cont in notation) Bridge G/B Caus2 D5 is2

of the world Let's give it all we've got. (Gtr. II out) (Oo, oo, Ba- oo-

8va---

Full

Gtr loco

let ring

(17) 14 16 17 (19) 17 14 16 (10) 22

G/B Caus2 G5 G/B Caus2 D5

by, got- ta feel it. Oo, oo - Oh, wan-na touch it now. Oo, oo, oo, oo,

(9) 2 3 2 3 (10) 2 3 2 3 (11) 2 3 2 3

See the whole... wide... world... turn... up... side... Down...
oo... oo... oo... oo... oo... oo...

Em F#m G5 A5 B5 E5

Gtr I

Gtr I cont in slashes

*8va Full

*8va applies to Gtr II only.

Guitar solo

Gtr I loco

(Gtr II)

w/wah

C5

sl. sl.

1/4

D5

A 1 (Rug)

sl. sl.

A 1

A 1 pitch A

@open E

D5

sl.

(cont. in notation)

8va...

sl.

6

sl.

(wah off)

sl.

12-14-15

14-12

15

(15)

Gtr II *loco* C G C D H P C G D5 Harm. (8va) *st.* *trm. bar* $\frac{1}{4}$ $\frac{2}{4}$

8 7 8 8 (8) 10 12 10 12 10 8 7 *st.* (4) 7 5 (5)

Gtr I *st.* H P *st.* H P

6 3 8 3 7 7 7 7 5 5 3 4 7 (7)

C G C D H P C G B5 *st.*

8 7 8 (8) 10 12 10 12 10 10 *st.* 8 7 *st.*

st. H P *st.* H P

8 7 7 7 7 7 7 5 3 4 7 2

Baus4 H H H H B N.C. Full *w/b. w/bar* (Gtr. II out)

6 6 12 14 15 12 14 15 12 15 16 (15) (15)

Rhy Fig 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

5 5 5 4 4 5 2 2 2 5 4 4 5 0

E B A B N.C. w/Rhy Fig. 4

Hey, — ba - by Whoo!

(end Rhy Fig. 4)

P.M. P.M. P.M. P.M.

Out-chorus w/Rhy Fig. 4 (4 times)

E B A B N.C.

Some - day we'll — be — stand - in' on top — of — the world.

Gtr. II

pick slide

Rya —

pick slide

Rya —

E B A B N.C.

for a lit - tle — while. Stand - in' on top — of — the world —

Rya —

Ful Ful Ful 2

Ful Ful Ful 2

for a lit - tle — while. Stand - in' on top — of — the world —

Rya —

Ful Ful Ful 2

Ful Ful Ful 2

E B A B N.C.

till we can't stop. Stand in on top of the world.

8va

Full Full 2

(17) 17 16 17 17 (17) (17) 17 14 17 17 (17) 14 16 17

E B A B N.C.

for a lit-tle while. Stand in' on top of the world.

8va

H T P T P T 1/2 T

(17) 14 17 17 (17) 12 17 14 17 10 17 0 17 17 17 14 17 17 (17) 14 16 17

w/Rhy. Fig. 3 (1st 4 bars only) (till end)

E B A B E B E A E/A B E

Gon-na give it all we've got. (Stand in' on top.) Hey, ba-

8va

Full Full 2

(17) 14 17 17 (17) 17 (17) 17 14 17 17 (17) 14 16 17

by. Stand - in' on top.)_ Hey, — dar -

8va—

Fall 2

Fall 2

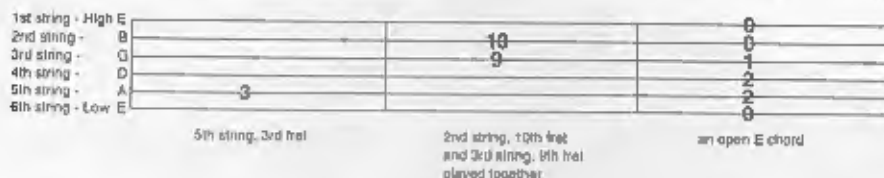
(17) 14 17 17 (17) 17 14 17 17 (17) 14 17 17

The image shows a musical score for 'The Ragtime Cowboy Song'. It consists of three staves. The top staff is a vocal line with lyrics: 'lin', 'Whoo!', 'Stand in' on 'tap...'. Above the staff are chord markings: B, E, N.C., E, B, E, A. The middle staff is a piano accompaniment featuring a wavy line labeled 'Sua' and several measures with notes and rests. The bottom staff is a piano accompaniment with a wavy line and a series of measures containing notes and rests. The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C).

The musical score is written for guitar in G major (one sharp). It consists of three systems. The first system is a vocal line with lyrics "Stand in' on top." and "Stand-". Chords E/A, B, E, B, E, and N.C. are indicated above the staff. The second system is a guitar line starting with a wavy line and a "8va" marking. It features a melodic line with a half note (1/2) and a triplet of eighth notes (T P T P). The third system continues the guitar line with a wavy line and a triplet of eighth notes (T P T P). The score ends with a wavy line.

• TABLATURE EXPLANATION/NOTATION LEGEND •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



Definitions for Special Guitar Notation

BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step, strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



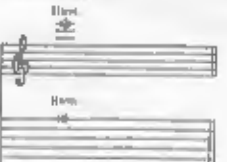
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and put off to the note fretted by the left hand.



NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



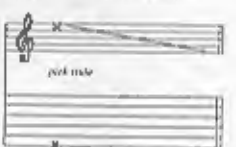
PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board, strike the strings with the right hand, producing a percussive sound.



PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



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